WARREN MAGAZINE

FAMOUS MONSTERS #160

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JAN. 1980

METEOR'S A HIT!

READ ALL ABOUT IT: PAGE 16

FAMOUS MONSTERS®

EXCLUSIVE BUCK ROGERS INTERVIEW!

Sci-fi T.V: THE MARTIAN CHRONICLES

FM REVIEWS NEW FRIGHT FLICKS: THE BROOD, UP FROM THE DEPTHS, CLONUS HORRORS, NOSFERATU!

CHILDHOOD'S END

Universal Studios, in conjunction with ABC Television, is preparing to bring to the small screen one of the all-time great science fiction novels: Arthur C. Clarke's CHILDHOOD'S END! Here, direct and exclusive from producer/writer Philip DeGuere--known for his DR. STRANGE telefilm--are Neal Adams' incredible pre-production paintings.

SPEAKING OF MONSTERS

SHEER HORROR

WE APOLOGIZE in advance to those of you who fainted at the Horrible Sight above and have only been revived by the promise of the Fantastic Goodies to be found in this issue. Ann Robinson & Gene Barry (above) didn't realize just how scary they would appear when they posed for this publicity picture for WAR OF THE WORLDS. In fact, Ann herself fainted when she saw the foto but came to in time to congratulate us on the extraordinary Halloween Treats we've lined up for you. That earth-smacking, record-smashing METEOR! Those 6 long-awaited hours of unearthly illusion in television's vision of THE MARTIAN CHRONICLES by the Maestro Mind of Mars, Ray Bradbury. And a spasm of other treats big enough to fill the Grand Chasm!

FORREST J ACKERMAN

FANG MAIL

THIS ISSUE DEDICATED TO DANA L. CADMAN

Who Says: Dear Editor, I'll make a deal with you. I plan on going to college, become an Aerospace Engineer, work for NASA, build solar power satellites and become governor of a space colony. If I set aside 2 acres for your Museum of Imaginative Memorabilia & Filmonster Material, will you ship it and yourself up to L-5? I promise to let you stay in charge of it. (Editor Answers: With inflation it may be L-500 by then and I may be 100 but it sounds like the best offer I've had yet to preserve my life's work. A couple acres? After all, Ackerman means Man of the Acres!—FJA

PAGING FILMONSTER ACTORS & EFFECTORS

I am making a science fiction movie. Need actors & others who would like to try their hand at special effects.

Will the following please contact me immediately: Greg Watters, Keith Weier, Camilo Vargas, Craig D. Smith, Todd McMahan.

TODD DEGROOT
4127 Janet Dr.
Dorr, Mich. 49323

NEXTIME 100!

I've been reading **FAMOUS MONSTERS** for a little over a year now and let me tell you it has been one of the greatest years of my life. Ever since I picked up my first **FM** I knew I was onto something really fantastic. **FM** has helped me twice in this past year. For my English research paper I was assigned to write on the history of horror movies. From FRANKENSTEIN to STAR WARS you had it all. Because you had it all, I received an 85 on my paper. The second reason for writing this letter is because of reading **FM** my brother & I are planning to make our own horror flick. If my movie is successful I will gladly mail you a copy.

DANIEL DONNELLY
Mahopac, N.Y.

SUPERMAN & HOFFMAN

I am writing this letter in response to Eric Hoffman's article "Superman: He Soars & Scores" in #152. First of all I would like to say that I enjoyed the film immensely. The special effects have to rank as some of the finest ever made. The musical score by John Williams was superb. The photography was stunning. However, I believe the film had one major flaw: the drastic change in tone midway thru the film. From the opening scenes on the planet Krypton up to Clark Kent's emergence as a young eager newsreporter, the tone was serious; thereafter, it became light-hearted & satirical. I believe this had an overall negative effect on the film. They should have made the movie one way, either light or serious, all the way thru, at least from this long-time science fiction-fantasy film fan's point of view.

MICHAEL TORYFTER
Shorewood, Wis.

WANTED! More Readers Like

RUSSELL BATES

THE "UPMOST" FOR MOSBY

I loved #156, to say the least! Your giant foldout was the best! Your articles "When Horror Strikes", "The Empire Strikes Back" & "Tourist Trap" were all superb! In the few years I've been a fan of **FM** your magazine has given me the upmost in thrills, happiness, excitement & satisfaction.

JOSH MOSBY
N. Muskegon, Mich.

KITE NITE

The front cover of #154 caught my eye. I have always wondered what George Hamilton looked like as Dracula in color. I especially enjoyed your article about the movie LOVE AT FIRST BITE. I read it thru and my curiosity got stronger about what the movie would be like. So I searched the entertainment pages in the newspaper carefully and was rather pleased to see it advertised. My sister & I, being Dracula fans, went to see it that night. We were glad we went. For the movie was extremely funny and was all that we expected it to be. We were both glad that Dracula finally got the girl in this flick.

JAN MAC DONALD
Victoria B.C. Canada

WANTED! More Readers Like

JASON COHEN

TRIPLE THREAT & DELIRIOUS DUO

NOCTURNA, or rather the lady named Nai Bonet, seems to be a new version of 3 ladies: Barbara Steele, Carol Borland & the wonderful "Vampira" (oldtimers will remember her).

Thank you so much for the Abbott & Costello feature in #154. Lou Costello was always the funniest member of that team. His was **classic** comedy. Lou was in the spotlight briefly by himself in his 1959 film appearance. Thanx for mentioning that picture.

SP/4 JOE HAMMELL
Hunter Army Airfield, Ga.

WE DID IN #157

Your magazine is, well, "okay" as an occasional fling. After you get thru the copy bulk, fluff & those horrid jokes, many of your articles are riveting. But I have a major gripe! As a matter of fact, it may even affect the whole style of your copy: why don't you give credit where credit is due and IDENTIFY THE ARTIST and forget the dramatics!

DREW JOHNSON
Munfordville, Ky.

FINE HOBBY, FIENDISH FRIENDS

There are only a few words that can describe #155's Doctor Who article: Superb, Fantastic, Great & Outta Sight! That is one of the best articles I have ever seen in **FM** and the fotos were very good. I am especially thankful for all the pictures of the Daleks & the trio of Cyberman.

"The Cat Creeps Again" & "Those Blood-Curdling Beepix" were a welcome sight. Thanks, thanks, thanks for the picture on the ALLIGATOR PEOPLE and the write-up on the BLOB; which is one of my favorite films in the Beepix section.

STARCRASH was OK but leave the BUCK ROGERS stuff. I don't think that he is good enough for the pages of **FAMOUS MONSTERS**. While I'm talking about sci-fi, let me say this: I have seen the remake of THE INVASION OF THE BODY SNATCHERS and it was great.

Rare Treats stunk! The only half-decent foto was the Cantina resident (Clawed Rains). Whoever put that one together must have been dead because it was very bad. **(Call me Zombie. — Forry).**

ALIEN was the highlight for me because I could not put it down. This sounds like an award-winning movie. "When Vampires Die" was also very good.

I have been with **FM** for 2½ years and I couldn't think of a better way to spend those years. **FM** has given me an enjoyable hobby & some very weird friends.

TODD KINGREA
Pearisburg, Va.

WANTED! More Readers Like

GREG RIDDLE

ARGO CARGO

Does anyone out there know anything about a sci-fi superhero flick called SUPERARGO & THE FACELESS GIANTS? If anyone does, please respond via Fangmail. I saw it once about 10 years ago.

PAUL CHERRY
Oklahoma City, Okla.

FANG MAIL CONTINUED ON PAGE 71

OUR COVER: FROM THE VOID—AN UNWELCOME INTRUDER INTO OUR SOLAR SYSTEM—WHICH LIKE FRANKENSTEIN, MUST BE DESTROYED ... OR IT WILL BE THE END OF OUR EARTH AL-TOGETHER. WE HOLD OUR BREATH AS THE ATOMIC WARHEAD ROCKETS ZERO IN ON TARGET: METEOR!

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FAMOUS MONSTERS

Incorporating MONSTER WORLD ®

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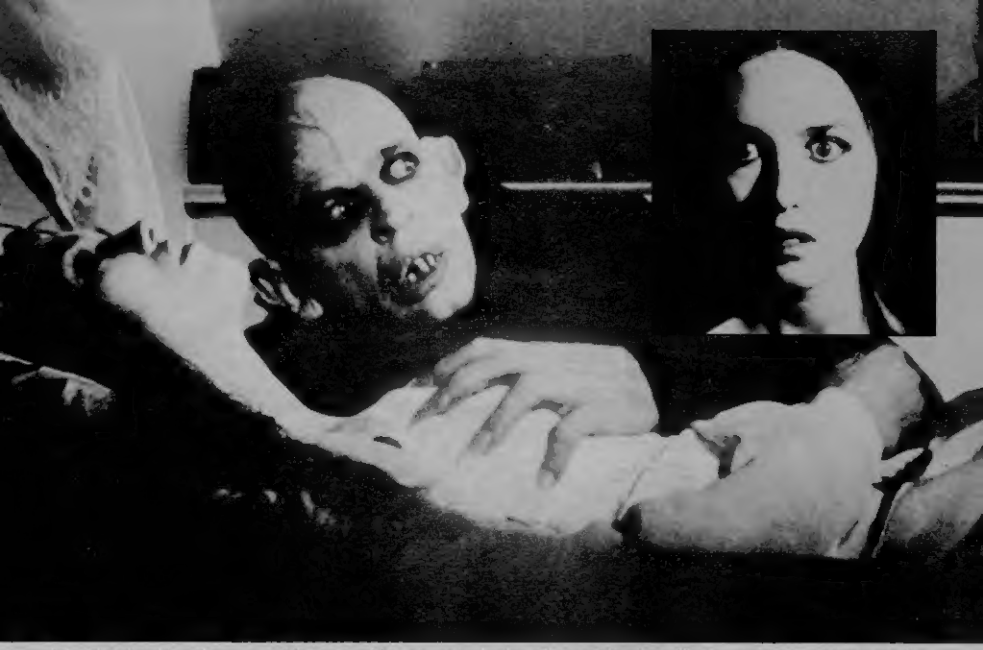
NOSFERATU

listen to HIM! CHILLER of the night!

by brim stoner



"The Blood is the life" . . . and Lucy sacrifices hers to destroy the evil that is--Nosferatu! (Insert) Miss Harker harkens to the presence of the Undead One. Who darkens the lives of all whom he, Dracula encounters.

WE LAFFED when George Hamilton as the Carpathian Count (he of the crimson cup) sat down to sup a bite.

We howled when he snarled at the wolves of darkness, "Children of the night—*shut up*!"

We *gasped* when Draculangella impaled Lord Laurence Van Helsing!

But Klaus Kinski as Nosferatu, following in the footsteps (1922) of Max Schreck, who evoked shrieks in the silent version, Kinski is a vampire unlike Hamilton, Langella, Lugosi, Carradine, Palance, Chaney Jr., Lederer, Lee, Peel, Aumont et al. Perhaps the nearest "thing" to the Schreck/Kinski Nosferatu was the *Turkish* terror Atif Kaptan in DRAKULA ISTANBULDA (DRACULA IN ISTANBUL) in 1953.

Now it is 1979 and NOSFERATU is here . . . on our doorsteps . . . in our homes . . . clutching at our *hearts . . . nibbling on our necks.*

Nibbling is the wrong word. Because it is too bland, too neutral a description, too susceptible of amusing interpretation, like gnoshing.

There is nothing funny about Nosferatu.

Not even remotely.

He *bites,* he *sucks,* he *drains;* he *destroys.*

the terror from transylvania

Nosferatu.

Event he name is sinister. Its very meaning burning into the brain: The Undead!

He doesn't come to us dressed in formal wear. He doesn't mingle with people or dance the disco.

If there were a way to enter the graveyard, remove a corpse from the coffin and somehow restore life to its stiff muscles & withered tissues, that would give you some idea of the terror that emerged from Transylvania.

A living corpse. A contradiction to all that is normal. A being so ugly, so vile, it defies description.

Consider, if you will, the pale, deathly complexion & the bat-like features. Ears that curl & fold like a bat's, shallow face & deepset eyes sunk into black sockets. Fangs hinged on the 2 front teeth, not the usual eye-teeth we are so accustomed to.

This thing, this undead menace, is tall & slender. Long, sharp talons (you'd hardly call them fingernails) on each hand. His skin cold & hard.

And he is motivated by only one thing—

To drink the blood of his victims so that he may live an everlasting life.

herzog's horror

Director Werner Herzog did not set out to turn NOSFERATU into a comedy. He has great respect for the original 1922 version and has brought that terror to the screen.

As in the original, the new movie is based on Bram Stoker's novel, *Dracula.* All the elements we are so familiar with are there.

Transylvania.

Thunder & lightning, howling wolves, frightened townspeople.

The Carpathian Mountains.

And, of course, the Master of the Undead himself, the Evil One, the one called Nosferatu.

What Werner Herzog has accomplished is to take the original concept and update it somewhat, employing the same elements of suspense & terror, only displaying them more brilliantly with today's techniques. The special effects in this new version play an important part in the telling of the story. Back in 1922 the film industry was strapped by old-fashioned equipment, and the photographic techniques of then can't compare with today's sophisticated machinery.

So Herzog gives us a new, updated version in the respect that it's *technically* superior to the original. And he's experimented somewhat with plot & individual characters.

frigid fright

But the terror is still there, only more so.

One person who was fortunate enough to catch a sneak preview commented on the film by simply saying, "*My blood ran cold!*"

This man is a lover of Lovecraft material & all the deep, dark mysteries of the supernatural. Yet his *blood ran cold!*

The very sight of the undead thing is enough to bring chills to one's spine and make goosebumps rise on one's arms.

Nosferatu doesn't just walk into a room or make a grand entrance a la George Hamilton or Frank Langella. The cape isn't flowing about his shoulders and he doesn't arrive in with a gleam in his eye or a light stride in his walk.

Au contraire! (That's French for uh-uh.)

Nosferatu sort of *slinks* into the room.

Like an animal about to *pounce*, seeking out its prey.

His very presence denotes *evil.*

He's loathsome, wicked, something detestable. There is no gleam in that sunken orb. He swoops down on his victim like a lion closing in for the kill. And he kills without pity or remorse.

horror host

Unlike the *other* Draculas, this one does not feel pity for himself or others. He is in total control of the situation.

He is not burdened by the so-called Curse of the Undead which has stricken him for centuries. He exists and he intends to do so for an eternity.

Nosferatu must move on. His castle in Transylvania is like a plague. The villagers for miles around avoid it, knowing full well that something evil inhabits its time-worn walls.

Too many natives have disappeared without a trace and no one will face up to the Count.

It's time to move on to a place where no one has even heard of Transylvania or the Castle of Nosferatu.

Enter real estate salesman Jonathan Harker, sent to procure a signed agreement with the Count for housing in another town.

During dinner the young broker cuts his finger, drawing a drop of blood. The vampire is upon him in a flash, sucking the sanguine fluid.

Later that evening Harker awakens to find 2 puncture wounds in his neck. His bizarre host is nowhere to be found.

During the night, however, the host enters Jonathan's bedroom, his terrifying form casting eerie shadows on the walls.

daymare

During the light of the next day Jonathan tries to find his host. What he finds instead is a nightmare beyond belief.

Dracula, in his coffin, eyes wide open staring blindly into the air.

Not breathing.

No life at all.

A corpse!

Jonathan flees in terror to his room, where he barricades the door. From the window he sees a

stack of coffins being loaded into a carriage.

And what's in the other coffins?

An army of rats!

ghost ship

This repellent collection is loaded onto a ship headed for the harbor of Wismar. But when the ill-fated vessel makes port, no one is alive on board!

The phantom seacraft brings terror to the citizens of this quiet little town. The ship's dead captain is found tied to the steering wheel and an examination of the ship's log explains that a *plague* has hit them!

It doesn't take long for fear to grip the town. First it's overrun by rats, and with word of *plague* racing thru the streets the frightened citizens lock their doors & bar their windows at night.

Perfect camouflage for Dracula to move his

The sun has destroyed Nosferatu but a "son" of the Undead is simultaneously born!

Lovecraft wrote of the revolting Rats in the Cellar but here our hapless heroine encounters the Rats in the Attic.

Riddle: Why is sun-stricken Nosferatu like a school teacher during vacation? Answer: Both are pupil-less.

coffins into his new residence next to the beloved Lucy!

the object of his affliction

Dracula doesn't waste much time making his move. He enters Lucy's bedchamber and makes an advance but Lucy gives him a cold, stern reproach and bluntly voices her objection.

Later Lucy discovers a volume on vampirism in the library. It is here that she learns the dark secret of the cadaverous Count.

The books tell how a vampire casts no shadow. Its image will not reflect in a mirror. And those whom it kills will return as phantoms of the night, a corps of undead corpses roaming the countryside.

But thru all the darkness a light shines: there is a way to destroy him and Lucy follows the instructions of the book to carry out her plan.

She seeks the aid of the townspeople but finds a depressing situation: they have all gone mad, not really caring one way or the other about life. They are only interested in *death*! The will to live has been extinguished and now they romp thru the streets amongst the animals, shouting & screaming, destroying their own homes, tossing their belongings into the street!

It's a scene of utter madness!

Even Dr. Van Helsing refuses to help. His attentions are turned elsewhere and he cannot be bothered with Lucy's pleas.

he loves lucy

Lucy must face Nosferatu alone.

In the dead of night.

She must offer herself *willingly* to the vampire, give her body & soul to him. Only that way can she kill him.

How does one hope to kill something that is already dead? They say that fire consumes all, and Dracula would surely not walk into a fire. At least not willingly.

But there are *other* fires.

Like the fire of the sun's rays!

The hours drag by as Lucy abandons herself to the charnal embrace of the vampire. It is agony, just being in the same room with Nosferatu. But to bear his touch, with those long nails & that grave-cold breath, is a test of heroic endurance.

But Lucy maintains her stamina, submitting bravely to the horrid advances.

Dracula is so engrossed in drinking her blood that he does not notice the room growing steadily brighter.

Not until he hears the rooster announcing the crack of dawn! He raises his head with a look of fear on his otherwise expressionless face. But Lucy pulls him back down, her arms wrapped around his neck. He returns to drinking her blood.

Light moves at a speed exceeding that of anything alive . . . or dead. Dracula is caught off-guard. The first rays of the sun strike his back!

He leaps to his feet, staggering about the room in painful torment. The light licks at his body like flame, destroying years of built-up decay.

He lets out a piercing shriek before the rays eventually dissolve the hell-spawned thing and it dies.

Lucy has won.

in the midst of life there is death

But the prize for Lucy's victory is her life. She has died because of loss of blood and, more than likely, of fright. Her ordeal was an impossible one to bear and few people would have—could have—endured it.

Van Helsing, still researching the weird circumstances, decides to help Lucy after all. But it is too late. Arriving at the house he finds Lucy dead, a kind of smile on her face and the remains of Dracula on the floor. Convinced of the thing's power he plunges a stake thru its heart to make sure that Nosferatu will rise no more!

The authorities, on the other hand, are not as believing and feel that Van Helsing has deliberately murdered an innocent man! He is taken

away for murder!

We might add that Jonathan Harker still exists but his part in the film is so frightful we wouldn't want to spoil the climax by revealing what happens next.

It's a trend these days with Dracula movies to alter the endings. The reason for this is simply because *everyone* knows the stories by heart. If one knows what's going to happen there's no element of surprise left.

All of you who've seen the new DRACULA expected the usual ending seen so many times before from Lugosi's version thru Lee's films. But they fooled us when Dracula turned the tables and plunged the stake thru Van Helsing's heart!

girls & women, beware!

We are honorbound to report that the female viewers will not be charmed by the appearance of Nosferatu. When Frank Langella or George Hamilton enter the room it's common to hear, "He's beautiful!"

When Nosferatu enters a room it's more usual to hear screams of fear.

It's been 57 years since Max Schreck portrayed the Devil of Darkness. The film was silent, shot in black and white. Yet it evoked from audiences reactions of horror & revulsion.

Werner Herzog has recaptured that feeling more than half a century later, a fitting tribute to a film so old, to carry it off today using the same style & makeup employed more than 50 years ago.

Nosferatu is waiting for you! Don't be left in the dark. We're giving you fair warning that this is no ordinary vampire. Nosferatu is no laughing matter.

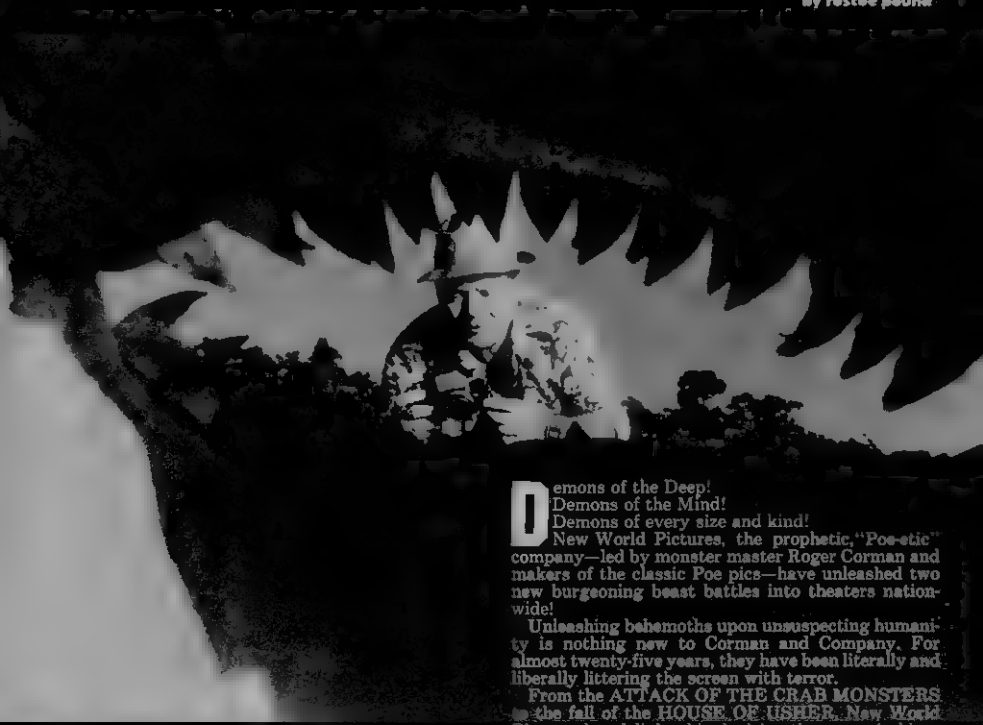
END

Rabid Renfield drives his keepers crazy with questions like, "Can you make a sentence with 'straight jacket' in it?", then he cackles, "Get this straight, Jack--it ain't no use trying to escape from Nosferatu!"

Wouldn't Klaus Kinsky make a fine Phantom of the Opera in the Hertzog remake of the epic of Eerie Erik?

NEW WORLD'S MONSTERS

by roscoe pound



Good ol' Ed, played by Charles Doherty, is about to stick his camera where no film has gone before! Here snaps some jaws that have risen UP FROM THE DEPTHS.

Demons of the Deep!
Demons of the Mind!
Demons of every size and kind!

New World Pictures, the prophetic, "Poe-etic" company—led by monster master Roger Corman and makers of the classic Poe pics—have unleashed two new burgeoning beast battles into theaters nationwide!

Unleashing behemoths upon unsuspecting humanity is nothing new to Corman and Company. For almost twenty-five years, they have been literally and liberally littering the screen with terror.

From the ATTACK OF THE CRAB MONSTERS to the fall of the HOUSE OF USHER, New World Pictures has delighted in devising the most vital horror movies America has ever seen. And their two new exercises in the unknown are no exceptions!

Rising from the summer seas comes the monster jaws of a fanatic fish with more than just swimming on its mind! As more and more innocent tourists are ripped stem to stern, it only makes the water-breathing beast hungry for more. It is the ultimate toothy terror . . . UP FROM THE DEPTHS!

gory fish story

The first sign of spring is no longer a robin redbreast happily singing or the welcome bells of the Good Humor ice-cream man. Today, film-goers know it is spring and that summer is coming by the gnashing of wicked, flesh-eating teeth!

First it was JAWS!

Then JAWS 2.

Then it was another New World Opus: PIRANHA!

Now it's the most incredible of them all . . . UP FROM THE DEPTHS!

Guest after guest at an expensive Hawaiian resort turns up dead from the attacks of a huge killer fish. This finned killer is no help in securing the luxury status the resort manager craves. But, turning the horror into publicity, he institutes a contest to kill the scaly serpent!

Soon the seaside is crawling with fortune hunters and research scientists. But the marauding monster sees these new adversaries in only one way . . . LUNCH! He survives each attack against him to eat and eat again.

His fate can be sealed by only one man, an intrepid beach bum named Greg Oliver. Greg, along with the hotel's beautiful publicist, Rachel McNamara, work up a risky and astounding plan.

Tying the body of one of the fish's victims to the back of their boat and using it as bait, they set off to face the fish head on! It's up to them to finish the reign of terror before their inept associates and the ever-hungry horror wreak total destruction!

something fishy going on

The men and women who made this bone-strewn saga are old and welcome hands at the horror game. Director Charles B. Griffith originally wrote some of the greatest—and craziest—New World scripts of the fifties and sixties.

Two of his best remembered and most beloved fright fests were 1959's BUCKET OF BLOOD and 1960's THE LITTLE SHOP OF HORRORS, starring a very young Jack Nicholson and one very hungry man-eating plant!

In UP FROM THE DEPTHS, Griffith gives a solid start to yet another young star: Sam Bottoms. Bottoms, the youngest of the Bottoms' acting clan—which includes Tim (THE PAPER CHASE, ROLLERCOASTER) and Joe (TV's HOLOCAUST, Disney's THE BLACK HOLE)—is also starring in Francis Coppola's new war epic APOCALYPSE NOW.

Sam did all his own underwater stunts while fighting the killer cod of New World's new fish story, talents that proved useful while trying to outswim what some on-screen witnesses describe as a "surfboard with teeth."

He gets ample co-starring aid in the person of Ms. Susanne Reed, a great new starlet who joins the film world after many television credits. Sharp-eyed audiences might recognize her from such shows as THE SIX MILLION DOLLAR MAN, POLICE STORY, and the short-lived ocean adventure CODE R.

Other able actors in the production include Kedric Wolfe as the frenetic hotel owner, Charles Howerton as a science-seeking doctor, and Virgil Frye as a booze-soaked chum whose exploitation plans run aground.

There's plenty of action in Anne Dyer's screenplay as the frenzied finned sea beast levels one character after another. But it is all done with a great sense of satiric fun which had preview audiences rolling with

Sam Bottoms takes aim while Virgil Frye gets in the swim with the monster fish from UP FROM THE DEPTHS.

Finally! The little monsters show themselves. And Oliver Reed, as the evil Dr. Raglan, wishes they hadn't!

laughter. Director Griffith's bizarre comic sense comes shining through.

children of the damned

But there is nothing humorous about New World's second current excursion in the fright-fraught recesses of cinematic horror Even the advance publicity set the proper mood for their more recent exercise in ultimate horror!

Beyond fear.

Beyond Terror.

Beyond the normal boundaries of the Mind . . .

THE BROOD will devastate you!

More frightening than the unknown is something you know you can't control. Inside some of us, it's hiding . . . screaming to get out. If it's ever unleashed it will destroy anything that gets in its way!

If they get their hands on you, you're better off . . . dead!

These were just the first few hints of the horror that awaited filmgoers when they stepped into the presence of THE BROOD.

David Cronenberg, the Canadian horror expert, wrote and directed THE BROOD with the same slithering style he brought to THEY CAME FROM WITHIN (also known as SHIVERS) and the gruesome RABID

For SHIVERS, he creatd malevolent little parasites that totally terrorized a fancy high-rise apartment house. In RABID he dreamed up a blood-sucking, disease spreading little slug which turned its victims into wide-eyed, foam-spurting maniacs!

In THE BROOD, he goes them one worse· turning our emotions into murdering, marauding, miniature minions of death and destruction!

killer kid attack

Frank Carveth is afraid. Although his ex-wife is seemingly getting help in the Somafree Institution run by Dr. Raglan, their daughter, Candice, is beginning to act strangely.

Only five years old, Candice starts to subtly change, without warning, and without discoverable cause.

Frank turns to Dr. Raglan for answers but the sombre, hulking doctor remains silent He will not discuss his treatments or his theories. Nor will he allow anyone to see Nola, Frank's ex-wife

He keeps her in a room downstairs while he lets no one, not even Nola, into the locked room upstairs. Something strange is happening inside the ominous Somafree Institute.

Frank decides to investigate. But his efforts are thwarted at every turn. Dr. Raglan refuses to meet with him. The police say they cannot help him. And the doctor's ex-patients become terrified at the mere mention of the Raglan name. Frank's worst fears are confirmed.

Something unknown.

Chilling.

Frightening.

Something DEADLY is about to be unleashed.

Before he can learn more, a series of bizarre and bloody murders rock the city.

Nola's parents are torn to pieces. Rushing to the scene, Frank leaves Candice in her teacher's charge. Upon returning, Frank finds another crimson scene.

The teacher lies dead in a pool of blood and Candice is nowhere to be found!

While the police search and the city panics, Frank realizes that he has waited too long. The answer lies inside the Somafree Institute. And he must break in . . . no matter what the cost

the child is murder to the man

Base!

Repugnant!

Exploitable!

These are just a few of the words which critics have used to describe THE BROOD's climax, a fifteen minute extravaganza of shock, gore, and destruction But these words are not unusual where director/writer Cronenberg is concerned. He is one of the most creative and disturbing directors in the business. For viewers of his last two maniacal movies, the stunning conclusion of THE BROOD is disgustingly natural.

Frank confronts his wife downstairs while Dr. Raglan seeks to free the kidnapped Candice upstairs. Both are forced to come face to face with . . . the Brood.

The Brood is foul emotion incarnate; a living embodiment of Nola's baser instincts. Through psychotherapy and new laboratory techniques, Raglan has managed to make the girl give immaculate birth to her hate and fears

Another little horror is born before Frank's eyes as Raglan is destroyed by the creatures he helped to create.

Rescuing Candice from the Brooding clutches, Frank leaves the remainder of the horrors to perish in the fiery finale

the cronenberg terror

Such a riveting and audacious plot might only be conceived by the fairly fearless Cronenberg, who uses his love of horror comics and monster movies to work up the most original and gruesome films of our time.

"Horror films aren't escapist," he contends, leveling one of the critic's most common complaints. "These are fictions of confrontation, not escape. In horror films you identify with characters who are confronting death, disease, and horror beyond realistic imagining."

"If they get their hands on you, you're better off dead!" So say the advertisements. But little Cindy Hinds, the object of THE BROOD's attention, seems to be screaming, "Now you tell me!"

Such confrontations as these fill Cronenberg's work. So far, each of his films deal with modern science going crazy, leading the human patients to follow suit. The moviemaker then spends the rest of the film creating an environment of almost sickening terror.

"To me," he admits, "the body human in the very center of horror. The awareness of the body the awareness of death—is the wellspring of horror. It makes for an entertaining premise which takes the viewer from the real world into a nightmarish reality as quickly as possible. I like to function in a world of dream logic."

But Cronenberg's dreams are an audience's nightmares, putting his three films among the top all-time Canadian box-office winners. To make THE BROOD even more of an international success, he called on the talents of three known horror stars.

the die is cast--the cast dies!

First, the cast Art Hindle as Frank Carveth. The handsome young actor is more or less just starting his career, but already he has garnered leads in such clutching classics as BLACK CHRISTMAS, the new INVASION OF THE BODY SNATCHERS, and TV's THE CLONE MASTER

For his beautiful and deadly wife, Cronenberg signed Samantha Eggar, the auburn-hair actress who started her career by being kidnapped and locked in a dank cellar by THE COLLECTOR. Some of her other horror fare includes THE UNCANNY co-starring Peter Cushing and WELCOME TO BLOOD CITY with Jack Palance.

Finally, Cronenberg saved the pivotal role of Dr. Raglan for a giant among actors and the international cinema. Starring in over fifty films during his twenty years of screen work, he was featured in such terror-filled flicks as CURSE OF THE WEREWOLF, THE DAMNED, PARANOIC, THE SHUTTERED ROOM, BURNT OFFERINGS, and THE DEVILS.

Yes, Oliver Reed, the bastion of burly British actors adds yet another horror role to his impressive list of creature characterizations.

With these three stars and some great technical assistance by Cinematographer Mark Irwin, Art Director Carol Spier, and make-up by Shonagh Jabour, David Cronenberg has another winner and New World Pictures another money-maker.

But that is nothing new to the company that has become known for their madcap monster movies. With the help of films like UP FROM THE DEPTHS and THE BROOD, New World should be scaring new audiences for many millenia to come!

END

WHEN SKYLAB was falling there was an appalling lot of fear generated around the world.

But it disintegrated and nobody got hurt.

But imagine a celestial object many times larger than Skylab, and target: Earth!

A major metropolis.

Run, run, for all you're worth!

This is a job for James Bond . . . and his alter ego, Sean Connery, is involved in the challenge.

The challenge to survive as a human being and not become an Instant Blob!

And that challenge is met by a group of scientists & astronomers set up in secret headquarters in an abandoned subway system in New York City.

chapter 1

dread discovery

The Meteor first becomes visible to an amateur Japanese astronomer named Ito Furukawa who quickly names the celestial body Furukawa's Comet!

The man is jubilant but his wife insists she sees nothing.

Meanwhile, at the Mt. Palomar observatory in California another astronomer, Dr. Oliver Wendell Wilkie, is looking at the shooting star thru different eyes.

The massive 200" telescope is pointed skyward and a photographic plate is inserted in the photograph housing.

There it is!

A comet, blazing across the distant stars, *heading for Earth!*

The wheels are set in motion. All of the top NASA scientists & astronomers are called to a conference. There's a real emergency brewing and time is of the essence.

Quickly assembling the facts the group descends on Washington, DC, with a meeting of the Top Brass: Congressmen, scientists, Generals.

Dr. Paul Bradley shows the group a model of the solar system and explains that there's a group of asteroids between Mars & Jupiter. The comet is heading straight for that cluster.

"So there's a collision in space!" replies Senator Bates, looking somewhat skeptical.

"If it *stays* in space," Bradley tells him, "there is no problem."

What *could* happen is that the comet could disturb one of the asteroids, which could splinter and scatter debris all over the Earth.

The onlookers are still not convinced that any real danger exists. Dr. Bradley explains that even a small chunk, say a mile across, hitting the Earth at a velocity of 100,000 feet per sec-

skylab was drab compared to--

METEOR™ FILMBOOK

THE CAST

SEAN CONNERY ... is Bradley, a distinguished astrophysicist who plays a pivotal role in the picture: he must try to protect planet Earth from the ultimate disaster—destruction by the inimical METEOR.

NATALIE WOOD ... is Tatiana, the nominal Love Interest. She too plays a pivotal role, portraying a multi-lingual Soviet astrophysicist (she really is fluent in Russian!) engaged in a life-&-death mission for Earth.

KARL MALDEN ... is Sherwood. His is a taxing performance as the harassed Chief of NASA who has fate thrust upon him when he realizes that he is one of the scientists who holds humanity's destiny in his hands.

MARTIN LANDAU ... is Adlon. He is an Army General who is suspicious of the astronomers & physicists who would have him believe humanity is in peril of its continued existence by an intruder from outer space.

BRIAN KEITH ... is Dubov. He portrays the head of the Soviet scientific delegation which must join forces with the cold war enemies of the Western world if there is to be any hope of survival for many Terrans.

JOSEPH CAMPANELLA ... is Easton, the Air Force Systems Director. The Meteor becomes his mortal enemy when, early in its path of menace, it robs him of a life near & dear to him: that of his astronaut son.

TREVOR HOWARD ... is Sir Michael Hughes. He is the British Observatory Chief attached to the Command Center, and as such is in the thick of the astrophysical & military activity revolving around the rogue rock.

HENRY FONDA ... is the President of the United States, upon whose shoulders rests an international responsibility unparalleled in human history as the menace from space threatens the human race.

The trio of astronauts of Challenger II face the greatest challenge of their young lives.

ond, would make a crater 50 miles across! And the area surrounding the impact zone would be devastated for a radius of 750 miles!

Suggestions are tossed about like a volleyball but no one seems to have a clearcut solution. Bradley reminds them that several years ago he thought it might be a good idea to begin planning for just such a catastrophe That way, if it did happen, the Earth would be prepared to protect herself.

Well, now it *is* happening. And time is running out!

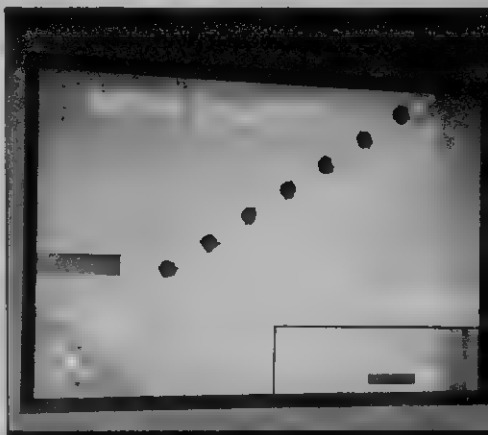
chapt. 2
when worldlets collide

Doubts still exist in the minds of many and the only real solution would be a space probe. Fotos of the object would determine just what's going on.

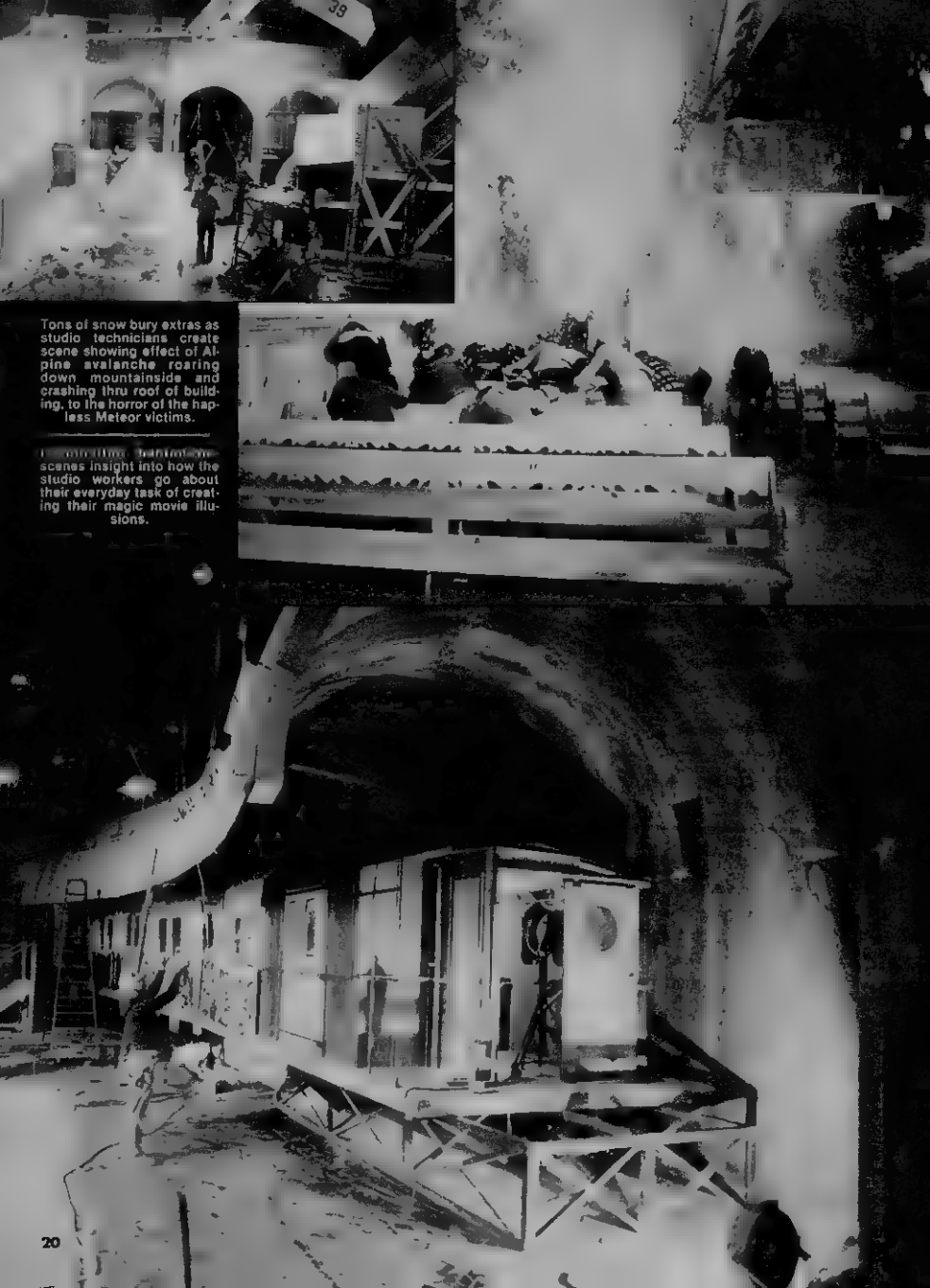
While there's no time to plan & launch such a probe, the answer still is easy.

Explorer 10!

The manned spacecraft is on its way to Mars for mapping & exploration procedures. It would



December 7 was once "Remember Pearl Harbor Day". Soon it may become "Remember Meteor Day"--if there's anyone left to remember!



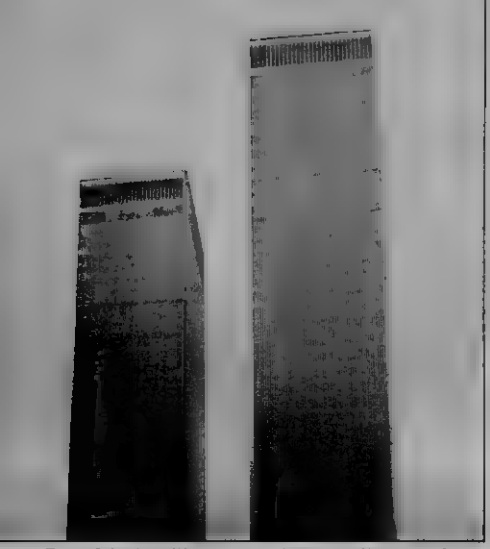
Tons of snow bury extras as studio technicians create scene showing effect of Alpine avalanche roaring down mountainside and crashing thru roof of building, to the horror of the hapless Meteor victims.

Meanwhile, behind-the-scenes insight into how the studio workers go about their everyday task of creating their magic movie illusions.

Sean Connery as Dr. Paul Bradley. Soon his name'll be mud.

Snowbound Siberia with its forested wilderness. And a shortime before, the set workers pumping in tons of real ice

Rescue Squad, after the impact of the Meteor in the Alps.



Part of the $8 million worth of special effects are dramatically visible on this & the page opposite as the towers of the World Trade Center, which survived the rage of King Kong, explode under the assault of the Meteor.

be a simple matter to divert it for a picture-taking substitution.

News of the event has been spreading altho the press doesn't have all the details and the world doesn't yet know the full implications of impending doom.

Most people aren't even worried about it. After all, "it's just another comet and they *do* pass awfully close to Earth now & then."

In the Nerve Center, the special headquarters set up in New York, scientists & technicians are working feverishly. Computers click incessantly while video screens change images from static to views around the globe. Everyone is desperately busy sifting thru a mountain of data, trying to come up with a solution.

Special screens are hooked up with astronomers around the world, and via satellite Bradley & the others can talk to scientists on the other end as tho they were right next door.

The *Explorer 10* is in position now and the astronauts are reporting in.

Their information is not good.

The Meteor will collide with Furukawa's Comet! That's 91% certain.

Once the information & pictures are secured the crew is ordered out of the area and back to their course for Mars.

But the astronauts don't want to go! They think it's better to remain and photograph the event. Something never before seen by human eyes!

Permission is granted for the mission but it ends in disaster as the tiny spaceship is pulverized by debris.

The comet & Meteor have collided in space and the bulk of the celestial matter is heading for Earth at an incredible speed.

chapt. 3
the splinter from space

One of the tracking stations picks up a piece of debris some 800' in diameter! And another astronomer has predicted that a piece of metal will strike the Earth—somewhere—and quite soon!

It's night in distant Asia. A lone shepherd tends his flock.

Suddenly the sky brightens, like a freak sunrise. Brilliant shades of red & orange & gold! The landscape takes on a breathtaking magnificence but only for a shortime. Soon the light gives way to a blinding white, followed by an earth-shaking explosion.

The splinter from space stikes with the impact of a massive atomic bomb!

The situation now becomes *tacky*. There's proof that the scientists were right but the big question now is, how to stop the Meteor?

All those satellites orbiting the Earth are not TV & telephone transmitters or weather relays, some of them are armed with atomic weapons. Warheads aimed at cities around the world! Getting the great nations of Earth to *admit* that would take some doing. Presidents, Dictators & Kings all flatly deny it but as Zero Hour draws nearer they have no alternative but to confess,

MUD! MUD! MUD! MUD!

We're tempted to term this "Hollywood's dirtiest picture" except this muddy sequence is definitely no laffing matter. It's the mud bath that becomes a blood bath in one of the film's most spectacular sequences.

"It's true!"

Those missiles in space could be turned on the Meteor, to blow it to bits and avert the catastrophe. There is no other choice.

Tracking stations report a cluster of fragments heading for Earth. Behind them: The Meteor!

Massive!

Deadly!

Heading for Earth at millions of miles a day!

chapt. 4
"roman candles"

Suddenly in Rome the sky turns blood red. Millions of people flee to their churches or to Vatican Square to seek comfort in their beliefs.

Thousands of people screaming, staring skyward, fearful, joining together as a mass of humanity uncertain of the future.

A group of leaders & scientists in America surround the video screens, intently watching the impending destruction. The sky over Italy is ablaze with light, like some vast solar fireworks display gone awry.

Then, without warning, the sky clears and returns to normal. Nothing hit the Earth!

Now the world leaders are doubly doubtful. Nothing will happen! The fragments burn themselves out in the atmosphere.

The people at Innsbruck, Austria, may have thought the same thing. TV stations from around the world converge on the tiny town in the Alps to record live the Winter Games.

Cameramen are looking at the pyrotechnic display behind the mountains and wondering just what's going on.

The word is in: that shower of Rome was nothing but tiny debris burning off in the air. The *big* chunk was right behind it, heading for Innsbruck!

chapt. 5
alpine alarm

The sky brightens as it did over Siberia and the Meteor strikes the Alps with cosmic fury!

The huge mountains begin to quake like a gargantuan bowl of jello. Massive avalanches tumble from their sides as millions of tons of snow shake loose.

It's the greatest cataclysm ever to strike modern man! The world is stunned as news of the event leaks out and the President of the US calls NY Headquarters on the red phone.

It's agreed that Russia & America should work together to fend off the Meteor. All the resources of the 2 great nations pulling together to combat humanity's most deadly offensive.

Elsewhere in the world more trouble is brewing. Scientists are making reference to the Bermuda Triangle, that mysterious place where boats & planes vanish without explanation. Only this time it's out in another part of the world far fremoved from the mid-Atlantic ocean.

Even the Command Center is not immune from the impact of the Meteor.

chapt. 6
tidal wave tokyo

A fragment of the Meteor has struck in mid-Pacific. The resulting swell from the impact has created a tidal wave 100' feet high heading for Tokyo & China.

Panic-stricken inhabitants flee in all directions. Millions of people run into the streets. Far on the horizon a thin white line can be seen heading east.

The crest of the killer tidal wave!

The wall of water hits Tokyo Bay and crashes onto the city. Buildings & boats are smashed like toys. All the famous landmarks of Japan are reduced to rubble as the water pounds into every valley, street & against the mighty mountains.

Millions die in the aftermath of the wave of death. Japan is in ruins.

Where will the other chunk strike? And when?

chapt. 7
if—!

The most likely target is the United States and it's only a matter of hours before the roque rock strikes.

Emergency plans to employ the missiles are set into action. Coordinates are checked & rechecked. If the missiles can destroy the fragments and the meteor there will be no collision.

If.

The President prepares to leave Washington in his private plane as the nation's first priority is to protect its leader. Bradley tells him that the splinter will strike somewhere on the east coast and that some 35 billion cubic feet of earth will be kicked into the atmosphere. The effect could be as violent as the impact itself. It could trigger a new ice age!

While plans are made to shoot down the Meteor another problem arises: There's another chunk directly in front of the bigger one behind it! And that will strike first, followed by the larger Meteor!

Computer calculations are still coming in. The splinter will hit soon and the target is:

NEW YORK CITY!

Home of the special Command Headquarters!

Victim of the Vandal from the Void.

The missiles are readied. The spacial splinter must be stopped. Countdown begins. All watch the radar screens in eager anticipation.

5 - 4 - 3 - 2 - 1 - FIRE!

The missiles *miss* the target!

There's no way to warn the people now. It's too late.

chapt. 8
the annihilation of new york

New York comes alive as the sun comes up. Traffic begins to flow, early morning helicopter patrols report in, people are scurrying about.

From out of the clouds it comes, a brilliant light, zooming in on a sharp angle, heading for Manhattan.

In a flash it's upon the city. It speeds past the Statue of Liberty, lighting her with a bizarre golden color.

The shock wave spreads out below. Skyscrapers begin to tremble. The sky blanches. Trees crack & bend before the windstorm assault of hurricane proportions.

The helicopter is hit by shock waves and bobs blindly between the World Trade Center towers. Finally it crashes into the side of the edifice, exploding and sending a shower of flaming debris onto the screaming masses below.

The Meteor plows into the Empire State Building, ripping the top of the famous structure to pieces. The heat from the shock wave ignites the trees in Central Park. Most of the metropolis is burning now and the sound of the conflagration is deafening!

Everything in the Meteor's path has been obliterated. The Trade Center, other major landmarks, all gone now. Falling glass & stone, wind & flame, burn & lacerate.

And below ground, in Command Headquarters, the shock is felt as well.

Bodies are thrown against each other or into the walls as the structure sways & rocks as the impact triggers a force equal to a major earthquake. Floors & ceilings begin to buckle and mud is oozing up from below the stone floor.

There's a frantic rush to save the equipment & each other. The only hope of stopping the bulk of the Meteor from hitting Earth is another attempt at knocking it out with missiles.

Alignments are made, instruments checked. Emergency power is brought in. Batteries are put to use.

The mud continues to creep in.

Desperate calculations indicate a direct hit this time. The Meteor plunges into the atmosphere, heating white-hot around the edges as air hits it.

The order is given to fire the missiles.

Both Russian & American teams relay the command to computers which launch a massive attack on the oncoming mountain of metal.

Target . . . zero!

Fire!

chapt. 9
aftermath

The missiles race thru space at an incredible speed.

IMPACT! *A direct hit!*

The explosions that follow shoot a shower of celestial debris & fantastic fireworks all over the heated heavens. It's a dazzling display of man-made weaponry & Nature's power commingled into one colossal kaleidoscope of flame & fury.

The scientists shout in jubilation. As one observer put it, "They were hooting & hollering & cheering like school children gone wild," for the world was saved.

Their enthusiasm is drastically diminished when they step outside the shelter.

New York is in ruins: smoke rising in black columns, jagged remains of buildings, a smouldering crater in Central Park and a mound of earth 40' high where the fragment hit.

But it's over. Millions of people dead. Property damage in the billions & trillions around the globe. It will take years to rebuild, to pick up the pieces.

As the closing credits reach the screen we see a scene in outer space. Stars, millions of them . . . with a streak of white burning its way into the cluster!

epilog
asimov's meteor

If you think this is all fantasy fiction and that Earth may never have to worry about such a disaster taking place, just listen to what author/scientist Isaac Asimov has to say:

"Outer space is not empty. There are chunks of matter moving silently around the Sun in orbits that in some cases crowd Earth's orbit. These filled space in the early days of our Solar System and bombarded the planets, leaving behind the craters we still see on the Moon, on Mars and on Mercury. And some remnants of these chunks of matter still remain.

All the King's horses & all the King's men would have a tough time mending this place again!

"Those that remain range in size from countless trillions of dust particles, thru millions of gravel bits, thousands of boulders, hundreds of monoliths, all the way up to dozens of mountains.

"Unless their orbits are calculated, seeing one of these 'Earth-grazers' is a matter of luck. Some are too small to see until they strike, and they may then be quite large enough to flatten a city or to hit an ocean and set up tidal waves that would drown 10 cities.

"The chance of such a strike is very small but it is not zero—and it could happen tomorrow.

"The chance of hitting a populated center, even in case of a strike, is very small; but it is not zero—and it might even be Manhattan tomorrow. Don't bet on it, but—

"What to do? Right now, there's nothing we can do. But one of the possible beneficial fallouts of an advancing space program is that we might be able to set up an early-warning system—or even devise ways of blowing up the deadly objects before they arrive on target."

* * *

WE at FM have one word of advice to the astronomers & rulers of the world:

Get ISAAC ASIMOV's private unlisted phone number . . . and sleep with it under your pillows!

END

An exhausted Dr. Bradley vows, "No kid of mine is ever going to make a mudpie!"

NEW! NEW! NEW! NEW! NEW

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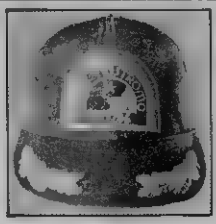

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To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

HAPPY BIRTHDAYS 12 of 'em!

JOHN KERR
Nov. 15
THE PIT & THE PENDULUM

WE WOULD LIKE to forward Congratulations to all 12 of our Birthday People but unfortunately we can't. 3 of the Most [illegible] Claude Rains & Robert Armstrong—and we simply don't know the addresses of most [illegible] (Can any of you help?) But we can (and gladly will) for[illegible] Birthday Wishes to Francis (Dracula) Lederer & Sara Bred[illegible] (Boris Karloff's Daughter, born exactly on her illustrious [illegible] Birthday). Address your well-wishes to either of them [illegible] 90027, and we'll do the rest. Free of charge, of course; a Special Service of FAMOUS MONSTERS.

CLAUDE RAINS
Nov. 10 THE MAN WHO RECLAIMED HIS HEAD

DEAN JAGGER
Nov. 7
X THE UNKNOWN

[illegible]
Nov. 30 THE CREATURE WALKS AMONG US

[illegible]
Nov. 12
PLANET OF THE APES

[illegible]
Nov. 23 THE MAN WHO TURNED TO STONE

[illegible]
Nov. 23 FRANKENSTEIN & DAUGHTER

MARSHALL THOMPSON
Nov. 27 IT! THE TERROR FROM BEYOND SPACE

ROBERT ARMSTRONG
Nov. 20
"CARL DENHAM"

MICHAEL GOUGH
Nov. 23
KONGA

FRANCIS LEDERER
Nov. 6
TERROR IS A MAN

JOEL McCREA
Nov. 5 THE MOST DANGEROUS GAME

END

THE MARTIAN CHRONICLES

Riddle: Why is the terrain of Mars like the hero of the teleflim? Answer: Both are Rock-y!

BRADBURY'S BRAIN BABY, born at last! Joy to the world(s)! The Mars Child cometh!

Twice before, the trip to Mars failed to get off the ground. In 1960, Bradbury, with producer Julian Blaustein (THE DAY THE EARTH STOOD STILL), worked on a film version for MGM. But after 6 months, the project died in script form.

Then in 1965, Bradbury started anew, this time with Alan Pakula and director Robert Mulligan (THE OTHER). They attempted to sow the seeds of a Martian movie at Universal Studios and, failing there, at Warner Brothers—but again the star child never saw the light of Earth day. The reason? Mariner IV had just proven that there were no canals on Mars. The Red Planet was more like the moon than like the poetic world of Bradbury's imagination.

Now, approximately 6 lustrums—3 decades— after the Word Wizard of Futuria Fantasia first recorded his Martian visions; a generation or more after readers of sf magazines with titles like *Planet Stories, Thrilling Wonder Stories, Other Worlds,* first drank the heady wine distilled by vintner Bradbury from Marsberries; 30 years after the narratives were gathered together in hardcover form as THE MARTIAN CHRONICLES; in collaboration with Richard Matheson (himself the author of such novels as THE SHRINKING MAN and HELL HOUSE) our Martian Chronicler in human guise (you don't fool us, Whraii Brhadbhurii!) has transferred his fabulous "fantasies" to the TV screen and we find ourselves treated to the poetic paeans of Planet 4.

Chronicle I

For Bradbury this is a joyous occasion to be sure! Looking back on his illustrious career, originally "The Martian Chronicles" was anything but *successful* in literary terms. In fact, during its first year on the market it sold a mere 7,000 copies! In no way qualifying for the Best Seller list.

Today it's passed the One Million Mark and has been translated into 20 languages and as time goes by more & more readers enjoy the collection of short stories we have all come to love & enjoy as the *Chronicles*.

It's really something when you stop to think about it. Bradbury & Mars. They go together like peaches & cream or science & fiction. Even tho NASA hasn't yet found *life* on Mars, Ray insists that Mars has been alive for eons, in the imaginations of dreamers, and now with NASA hardware on its surface, it's even more alive! Had he written the Martian saga today rather than 30 years ago he would not change a single word.

While it's true that science & technology have changed drastically since 1950 there's really no reason to word the *Chronicles* any differently. Bradbury doesn't go into heavy technical detail and describe every aspect of the space hardware or rocket procedure. Instead he uses a flowing, poetic style that absorbs the reader into the story and makes one overlook all the scientific terminology so prevalent in sci-fi stories today. His characters seem to come alive, like you *know* them, and his descriptions defy the imagination. It's like an eyewitness report.

And anyone who's read his chapter called "Night Meeting" can tell you that in a single paragraph he's captured the essence of Time itself in a thought provoking parable that causes one to *feel* Time.

Chronicle II

So now it's coming to TV. Ray is not pleased by sf on TV for the simple reason that space & rockets & scientific gadgetry are supposed to look massive. On the tiny home screen where millions of viewers glue their eyes each week, the effect of grandeur is totally lost. A giant rocket looks like a kid's toy on the video tube. What mad folly: WE are bigger than King Kong!

With *The Martian Chronicles* there is no real problem. This is a *people* story. The tales of the first human beings to settle on Mars. Their hardships, hopes, fears & future all related in matter-of-fact style.

Recently his book was adapted to a stage play and for Ray this was a time of triumph. He personally sat thru the production (that won rave reviews in LA) *more than 60 times.* "It was a beautiful & moving experience for me," Ray told FM. "Tears came to my eyes many times." Another of his classic stories, "Fahrenheit 451," has now been adapted for a stage play.

Chronicle III

Ray Bradbury, like most authors or film directors or actors, has his little quirks. His idiosyncrasy is similar to that of Stanley "2001" Kubrick: they're both afraid to fly!

Here Kubrick produces a spectacular space epic about flight to Jupiter & beyond . . . and he won't set foot in a plane! And Bradbury, who gives us the thrills of space travel & interplanetary conquest, won't fly either! He feels much safer on his *bicycle*. Also, *he won't drive a car*! Recently he petitioned the American Medical Association to ban cars because, as he put it, cars kill more people than any disease or war!

Alfred Hitchcock once said that *he* would never drive a car for a very odd reason: he's afraid of being stopped by a policeman! Fuzzy fear! He's got a paranoid fear of cops and anyone's who's seen PSYCHO can recall the police scene where the trooper stops by to see if the sleeping Marion is alright.

Quirks aside, Ray remains the master of his art, recognized the world(s) over as a truly remarkable writer & poet.

Chronicle IV

So it's fitting that his *Chronicles* finally come to the screen for millions of viewers to watch; come without the laser-ridden effects, the noisy explosions & the gigantic rockets that are the cliche of so many space films. This is a story about people. People from Earth colonizing the Angry Red Planet. A story much like the old tales of early pioneers settling in a strange & hostile environment, exploring new lands, experiencing unusual climatic changes.

Rock Hudson leads the cast, playing the part of Col. John Wilder. It may be a bad pun to say that he's like the Rock of Gibraltar, but Hudson was chosen for exactly that reason: his strength of character & his well-known style. His manner, face, expression—everything about him exemplifies the epitome of American leadership. In short, he was born for the part!

Directing the project for TV: Michael Anderson, a self-proclaimed science fiction aficionado. He was the man who directed LOGAN'S RUN for theatrical release.

Chronicle V

The problems of putting together a 6-hour miniseries for TV were enormous. The trend for TV fare is geared to miniseries such as *Roots, Holocaust*, etc. Giving life to *The Chronicles* was no easy task. In fact, no one company was entirely responsible: it took the combined efforts of a team from the American NBC studios *and* the British BBC to make it all work.

The screenplay is by Richard Matheson, who in addition to his own novels has scripted many sci-fi & horror films thru the years, including THE NIGHT STALKER. Taking Bradbury's words and transforming them to a 6-hour condensation of the plot was a monumental effort.

Chronicle VI

And where do you film the odd locations? You simply can't go to Mars and set up your camera crew so the next best thing was . . . a trip to Malta & the Canary Islands.

Readers of Bradbury know how well he manipulates you, brings you into the story, to become part of it. You share the joy, the sadness, the suspense or the horror. You feel that you are a member of the family.

The family includes Darren McGavin of *Night Stalker* fame playing Sam Parkhill, with support from Arne Ahlstrom as Captain of the *Zeus III* rocket, Peter Marinker as Capt. McClure, John Cassidy as Capt. Briggs and Bernie Casey as Jeff Spender.

Chronicle VII

We're told that the Martians themselves will be a surprise and no solid descriptions have been released. We're going to see ancient Martian landscapes, a new

Rock Hudson takes a walk thru his childhood as he discovers to his astonishment that Mars Is Heaven (or is it?).

town built by the settlers and even a town out of the 30s, something Bradbury is especially fond of.

Whether a small town with little houses surrounded by white picket fences will bring a tear to *your* eye remains to be seen!

Had Ray Bradbury been alive 500 years ago [What makes you think I wasn't?—RB] the saga might have been called *The American Chronicles*. He might have told about the brave men & women who first came to the New World to start life in a strange land, facing inconceivable hardships & dangers. He might have described the continued landings of explorers thru the years up until the time of the first settlers, Plymouth Rock, Boston & other historic spots.

The years revolving around Ben Franklin & his inventions, the Revolution on to the Civil War and the great & fantastic changes of the latter 1800s, all would be carefully detailed by Bradbury.

Finally, with the dawning of the 20th Century people would face their greatest challenges in War, Science & Technology, of Depression & Famine & a Man on the Moon.

Chronicle VIII

What Bradbury's described in the Martian story is humankind's hope for the future and the eventual colonization of a dusty red planet, one of our nearest neighbors. It's very being has sparked human imagination since the beginning of time and as any FM reader will testify, Mars has spawned countless movies as well.

Even TV shows like *The Twilight Zone*, *The Outer Limits* & others have featured stories of our Martian friends . . . more often fiends.

And as in all literature, TV fare or feature movies, the Martians were pictured as something like 3-eyed green-skinned beings; or, as in the case of TV's *My Favorite Martian*, an antenna would pop up from the back of his head, implementing his powers of telekinesis, the ability to move objects at will.

Or, they were huge, hulking beasts or deformed reddish monsters with big saucer eyes.

Bradbury's concept does not even come close to the stereotyped versions we all know.

Chronicle IX

And for those not familiar with the saga it's a wonderful experience. Even newcomers to sci-fi, those who don't really enjoy reading the subject matter, find that Bradbury's narrative is enjoyable, easy to understand and, well, it's the kind of book you just can't put down.

It brings to mind a scene from the 1935 production of BRIDE OF FRANKENSTEIN where Mary & Percy Shelley & friend Lord Byron are sitting in the large livingroom discussing Mary's book, "Frankenstein."

"What a pity it had to end!" said one. But Mary assured him that it didn't end there and went on to describe what took place in the continuing saga of the monster & the creator.

Lord Byron was so enthralled with Mary's work that he *had* to know more. His appetite for the bizarre had to be satisfied.

With "Martian Chronicles" it's quite the same. As you move thru each chapter you have a sense of *more*. There must be *more*! And there is. Some chapters are as short as a half-page while others go into great details & length. And it all leads to a satisfactory conclusion.

Chronicle X

The story unfolds in 1999 in what Bradbury calls *Rocket Summer*. It is the year of the great rockets and man's first attempt to reach Mars for the purpose of exploration & settlement.

He describes the feelings of the people on Earth, their reactions to it all and the outcome.

Then there's the year 2005 and the colonists name the Martian landscapes to suit their whims: Places like Detroit 2 and New New York spring up. Also Wilder Town, named after the Colonel, Rock Hudson.

Also that year a tremendous World War breaks out on Earth and nearly every citizen of Mars returns to the battle. Only a few lonely souls remain on the planet and their stories are both touching & tragic.

Chronicle XI

Finally it's 2026 and humanity has returned to the red surface. The saga ends with a family out on a fishing trip in one of the Martian canals. The child is wondering where the Martians are. He wants to see a Martian.

His father leans over and points to the rippling water below. He tells his son to look into the water.

"*We* are the Martians," he explains.

And so ends one of the greatest adventures of Terrans in space. A new era has begun!

Will *The Martian Chronicles* inspire more video sci-fi? Bradbury himself is not wholly enthused with the mini-series ("I thought the second and third parts were very good stuff, but the first two hours were *boring*! I told this to NBC and asked them to reshoot some of it, but I don't think they will."). However, it is up to the viewing public to decide whether NBC and Co. have succeeded—and whether *The Martian Chronicles* can usher in a new era of science fiction on television. More Bradbury, Van Vogt, Sturgeon, Clarke, Weinbaum. Venusian Chronicles! Ionian Chronicles. Callistonian Chronicles! If Mars is Heaven, Heavenly Days what wonders we may live to see on TV!

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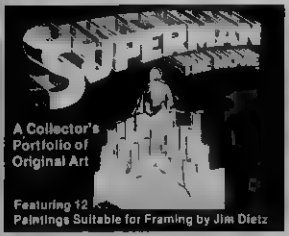

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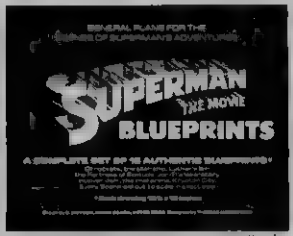

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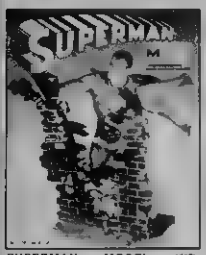

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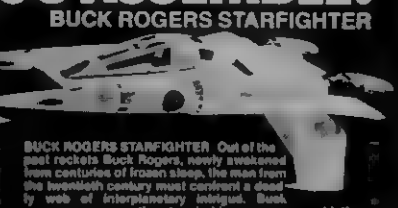
BUCK ROGERS ACTION SET For the best action adventure in the 25th century this set contains 1 space dome, 6 space buildings, 3 Thunder fighters, 2 Hatchet fighter craft, 8 movie cast figures, 16 spacemen, 10 space creatures, a diorama and an instruction sheet Buck Rogers set! #26146/$8.50

BUCK ROGERS NEW!

BUCK ROGERS ADVENTURE in the 25th CENTURY

NEW MODEL KITS YOU ASSEMBLE!



MARAUDER The very first and most celebrated of all our space heroes has rocketed back onto the big screen and into our homes on T.V. in all new adventures! Here is the sleek and deadly Marauder which engages Buck in exciting space battles! The Draconian fighter is 10¾" long and has a wingspan of 7½"! Color molded in authentic orange plastic with transparent windshield, highly detailed cockpit and a sturdy stand for action displays! #24248/$4.50

BUCK ROGERS STARFIGHTER Out of the past rockets Buck Rogers, newly awakened from centuries of frozen sleep, the man from the twentieth century must confront a deadly web of interplanetary intrigue. Buck wages war among the stars in his own super sophisticated starfighter. Molded in highly detailed color plastic, Buck's easy to assemble ship is 11 3/8" long and 6½" wide. It comes with authentic decals, transparent windshield, highly detailed cockpit and a very sturdy support base for display! #24245/$4.50

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DRACONIAN MARAUDER & STAR FIGHTER The Draconian Marauder, at right, is the lean, mean fighter of the asteroid based Draconians! They've hatched a scheme to conquer the universe and the Earth is first! This deadly ship is authentic to the last detail and has retractable landing gear & hinged cockpit that can fit the 3¾" Buck Rogers action figure! The Star Fighter is Buck Rogers own fighter right out of the 25th century. With authentic styling, hinged canopy and a retractable landing gear. You can slip a 3¾" Buck Rogers into this craft too! Blast off to action adventure!

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DRACONIAN MARAUDER

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BUCK SPEAKS!

GIL GERARD: INTERVIEWED!

It's Buck Rogers reborn in the smiling form of great Gil Gerard. Leaping into the 25th Century, he sees no reason to be Crabbe.

FM: The project BUCK ROGERS, as a TV series and a movie, has been worked on for some time.

GG: Yeah. I've been under contract for this thing since last April. Originally I was set to do a six hour mini-series. We shot the first two hours and they liked it so well they decided to make a feature out of it.

FM: At the time you voiced fears that what was a terrific television show might make a mediocre full-length feature.

GG: Yes, a semi-successful feature. Well, we did eight days of added scenes to beef it up. Since we did that my feeling is that it's an alright film. We added some good special effects and some more personal jeopardy in there. You can't have a lot of fights and stuff like that for television but since we made it a feature we added a fight between myself and *a* Tigerman, not necessarily the original one. Also the fight between myself and the mutants outside the inner city.

FM: You've been at the hero game for awhile even before Buck Rogers. Could you name some of your past credits?

GG: Well, my first film was MAN ON A SWING, a murder mystery starring Joel Grey and Cliff Robertson. I played the red herring in that—the girl's boyfriend. Then I was Lee Grant's lover in AIRPORT 77.

FM: Those films are fairly recent. What did you do before becoming an actor?

GG: I was an industrial chemist. I went to New York from Arkansas in 1969. I had been a chemist for about four years previous to that. I had worked my way up to being an advisor to the Government and all that kind of stuff. Then I resigned and went to New York to become an actor.

FM: That's an unusual transition. Why jump into acting?

GG: Basically it was just because I was a young man who had reached many of the goals he had set for himself. I was a member of a country club, I played golf, and I had a nice apartment and a car and the whole bit. I had gained a position of success. And I wasn't happy. About that time the Peggy Lee song, 'Is That All There Is?' came out and it just fit me like a glove. I thought there had to be more to life than just this. So I started searching myself and my life's experiences to see what I wanted to do. And acting is what came up for me. I had enjoyed all aspects of it when I did it in high school and college. I liked the rehearsals, I liked hanging out in the theaters. It was fun. But then I *really* started studying all the aspects of it. Anybody can dream, I looked at the business of it.

FM: How did it go at first?

GG: Well, I went to acting school during the day and drove a cab at night. I went to the American Musical and Dramatic Academy. And within about six months I started working. I went there to do it and I did it.

FM: Well, now you're out in California playing one of the classic science-fiction characters, Buck Rogers. Were you aware of science fiction when you got the role?

GG: Oh, yeah, I liked science fiction. I wouldn't say I was a science fiction buff, I'm sort of an undis-

ciplined reader. I just like to read and I read a wide spectrum of material. Poetry, romances, historical novels, mysteries, science fiction, whatever. And when I'm in the mood, I'll pick up "The Ascent of Man," "Passages," Theodore White's "In Search of History," which is a great book. But I also like Arthur C. Clarke, "Dune," and others. I enjoy taking that kind of trip.

FM: How did you get to play Buck Rogers?

GG: Well, I think that came out of a TV movie I did called KILLING STONE. Just because it was aired when it was. Glen Larson (BUCK ROGERS' producer) said he always had me in mind for the role. But, at first, I turned the script down . . . twice. Because I grew up with an aversion to the BATMAN series. I couldn't stand it. I thought it was a piece of junk. And it had replaced a show called THE DEFENDERS which I thought was terrific. It was an amazing, quality, program. I really had a 'thing' about that. So when my agent first called me with the news I said no. I was not interested in doing a cartoon character. No 'wop, biff, bam,' for me. So they offered it again and I turned it down again. But then they urged my agent to read it. So he did and one night he called me and said, 'I think you ought to read this thing. It's not what you think it is.' So I said okay. He sent it to me, I read it and I liked it. Buck Rogers was a guy with humanity. The best way I can describe him is that he's a man who does heroic things. I mean, he can't crash through walls and pick up spaceships.

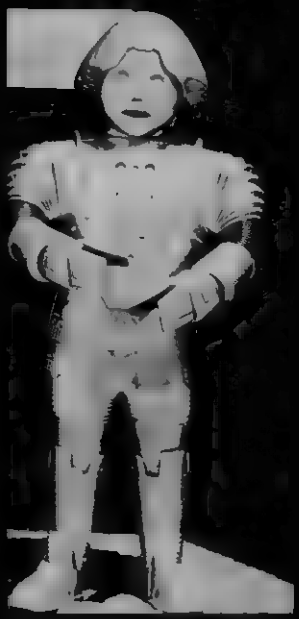
FM: Did you do any research on the part?

GG: No. I didn't look at old Buster Crabbe movies or anything. But having worked with the fuels and oxidizers of the Titan II missile as a chemist. I had been around missiles for quite some time. That particular area was not strange to me. I had a nodding acquaintance with the technology. That was enough. You really can't get too technical on productions like these. And we're talking about the 25th Century anyway, so it's all fantasy. It might be nothing more than a button inside a cockpit.

FM: What kind of character is your Buck Rogers?

GG: My Buck Rogers is a very human character. He has humanity, feelings, a sense of humor, he has a kind of whimsical attitude in the face of dead seriousness. He likes to be a little devilish, but he's also a man you can count on. He doesn't just crack up with jokes and walk away in the face of danger. If you're in trouble, he's there.

FM: And he adjusts rather quickly to the 25th Century.



Give Twiki the Robot a tweak on the cheek for all the iron you'll need all day!

GG: Well, yeah! As an actor I had to make a choice. In reality, if a human being came back after 500 years and awoke in the 25th Century thinking he had just dozed off, I think he would be so stunned he would be literally paralyzed. I think he'd be stopped by the enormity of the idea. Everything he knew was gone. Now, as an actor I had the choice of walking through the entire thing like a zombie or saying, 'Well, Buck just has to adjust rather quickly.' Either that or have a dead character.

FM: The acting decision aside, how is filming going?

GG: Very well. Very pleasant. I think Universal is blessed with dynamite crews and good people to work with. They give you 150%. They work very hard and deliver everything they've got.

FM: How did they work the time between the movie's release and the beginning of the TV production?

GG: We really didn't think much about the television series while we were trying to finish the film. I was just lucky enough to work with Glen Larson who allows me to put in my own ideas. So I just hung loose. I'm very much a project person. I don't count my scenes and my close-ups. If I don't think a shot or a scene works, I'll just tell Glen. As a matter of fact, I asked him to cut about three of my own shots in the movie for that reason. It's not ego or anything. I just want to aid the overall project. To make it a better whole. A better product. I'm a team man. I feel very strongly about the crew—my crew—and every one of them is important. They're as important as a director or myself. If they're not there to do their job it doesn't get done. It's very much a team project. If you're in it just for yourself it won't work. And you just end up looking worse.

FM: Are you happy about doing it as a full fledged series?

GG: I had my doubts at first. I wasn't sure whether the concept could handle it. With the demands for special effects and scripts I just wasn't sure whether you could do 23 weeks straight. It didn't strike me as that kind of product. I would have preferred five or ten two hour specials where we could take a year in production. I just don't want to grind it out. I don't want to go to work in a mill every day.

FM: What do you want to do as Gil Gerard?

GG: Well, I've got a production company. We've got 11 projects right now that I'd like to see get off the ground. Joel Goldstein and Ed Mann are my partners. Ed was one of the original co-founders of New York's famous Circle In The Square Theater. He also drew the "Dixie Dugan" cartoon many

The devilish Draconians guard Buck's ship to the stars.

Such popular guest stars as Jack Palance populate the regular BUCK ROGERS series, playing such outlandish characters as a sorcerer ruling a planet of slaves.

Buck adores Princess Ardala. And who wouldn't in her bizarre beaded bikini?

The time traveller on trial! Buck is accused of extraterrestrial treachery in the two hour pilot episode.

Princess Ardala gets down and gets funky for all lovers in the 25th Century.

years ago. We became friends when I first came to New York. We created the company about three years ago before I came to California. At the time I was on THE DOCTORS on NBC Within a year of incorporating we produced a low budget movie about moonshining called HOOCH. Now there's a movie I really got involved in. I co-produced, co-directed, co-wrote and starred in it! Candidly I'd like to see it re-cut A week after we finished shooting it I was called out here to start work. But it's not a bad little picture. It'll never be a great one, but for $150,000 and four weeks shooting it's not bad.

FM: In the meantime, do you harbor hopes as to where BUCK ROGERS may take you, success-wise?

GG: Well, box-office is the name of the game. You have to become a viable product. I've been preparing to become one ever since I started the production company. I'm just waiting and working to get the pieces to fall into place. As I said, once you become salable, people come to you. And you say, 'Yeah, I've got this project right here,' and boom! You just start putting the pieces together. I look forward to BUCK continuing to do well and opening doors and that area

FM: On a more personal level, as an actor, what do you want for the character of Buck Rogers? Is there a part of his personality you don't like or a missing part you'd like to see put in?

GG: I'm pretty pleased with him, to tell you the truth So far. I'm a little nervous about how much time we get to spend on him. It's still rush, rush, rush and that worries me a little bit. I'd prefer time to hone him a bit.

FM: Does the fact that you're working on a science fiction project create immediate problems?

GG: No. The only thing I can think of is that my spaceship is a bit small. I mean, you can't do a fast entrance or you'll end up with a broken leg. Actually I find the fantasy trappings terrific. I thought, 'Wow, these guys are building me great toys!'

FM: How do you get on with your co-stars?

GG: Well, Erin (Grey) is a lot of fun to work with and Pam (Hemsley) is a kick! She's really something. They all have different personalities. Erin is a bit more formal than Pamela, but they're all fun to work with and all give it their best shot. Henry (Silva) is interesting to work with because I've seen him in so many movies. He fit the role of Killer Kane so well. You just look at him and hate him, no problem.

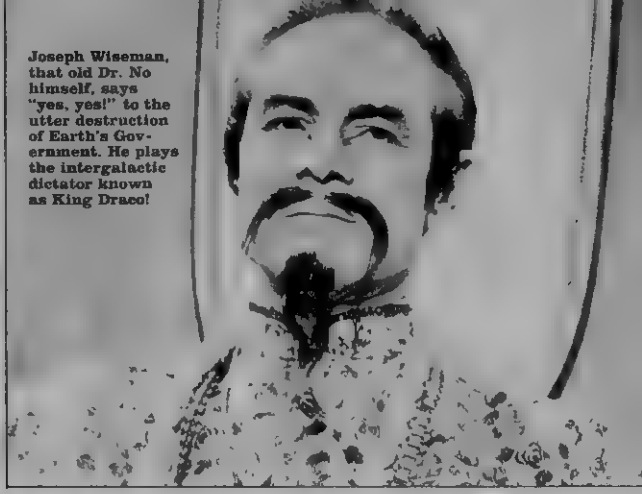
FM: How about Felix Silla, the man who plays Tweeky the robot?

GG: He's one of my favorite people. I like Felix very very much as a person . . . outside the robot suit. I think he adds a great deal to Tweeky's personality. That was great. To see some*thing* actually take on a personality. I think a lot of it had to do with Felix He really gave it much through pure physical means, and his attitude

FM: Where do you want to go in terms of your career? Do you want to be a director, a producer, an actor, or what?

GG: Yes. (Laughter) That's exactly where I want to go. Doing every aspect of this business. Because I really like it. I really enjoy this business. And I hope BUCK ROGERS will be the kind of project that will help me toward that goal. It certainly isn't going to do me any harm. I'm happy with my work.

Look who just dropped in for a laser-blast. Big Busk himself sneaks a peek at some evil goings-on.



Joseph Wiseman, that old Dr. No himself, says "yes, yes!" to the utter destruction of Earth's Government. He plays the intergalactic dictator known as King Draco!

A present day Los Angeles Hotel Tower (left) becomes an awesome city of the future thanks to matte paintings.

PARTS

The CLONUS HORROR

by [illegible]

It is the story of what happens when science and nightmare merge.

It is the story of lies, love, and limitless life.

Of deception, danger, and death.

Of the ultimate monster.

The monster known as . . . Humanity.

The monster called . . .

CLONUS!

Clonus is a place as well as a conspiracy so large, so powerful and so terrifying that only a handful can fully perceive it.

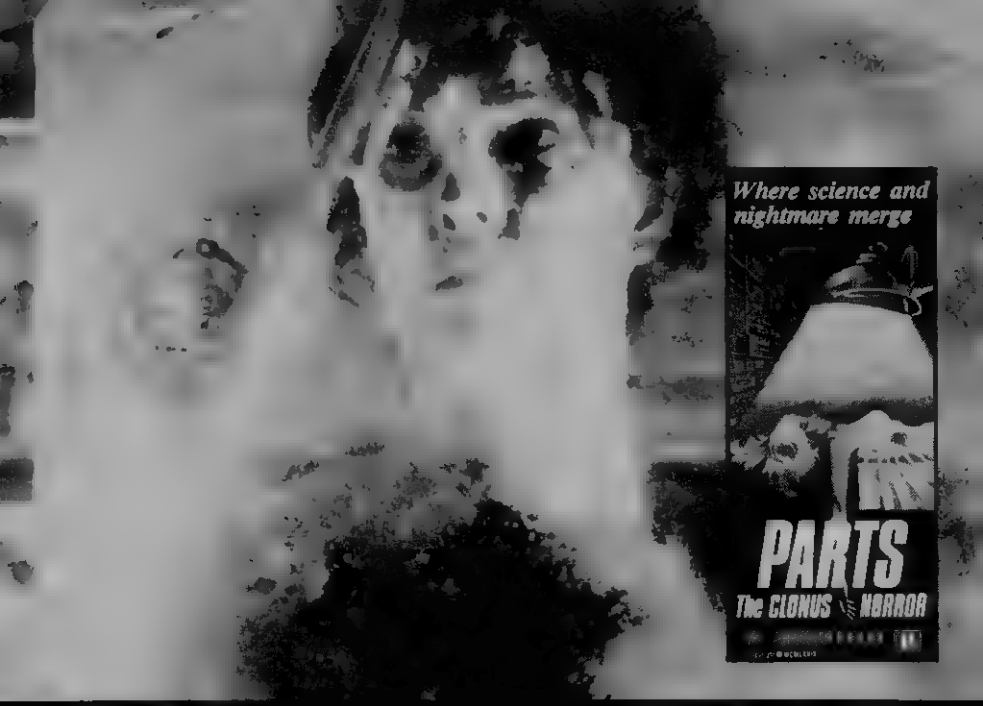
It takes place in a world of the future, where science is king and emotions are a joke. A world where immortality can be bought at the cost of your soul. A world where the only hero is not a man, not a woman, not even a human being. A hero who all too soon realizes his frightening origins.

The hero in the brave new world is:

A CLONE!

To sleep, perchance to scream

Born fully grown, his muscles and mind yearning to understand, Richard meets Lena, a beautiful young



Talk about a baggy suit! In the frightening world run by Clonus, even your best friends come vacuum packed!

girl. Normally, their attraction would lead to love. However, they are watched and hounded by doctors and guides who control every second of their existence.

An existence directed by . . . CLONUS!

Every moment they are spied on.

Every move is reported.

Every dream or hope is crushed.

Finally, Richard decides to try and escape. If he can discover the truth and find someone to listen, he might secure freedom for Lena and himself. He runs . . . only to find horror after horror.

He finds his records and reads of his laboratory creation. He discovers that all through the Clonus complex guards wait to kill him.

Driven and desperate, he stumbles upon the hideous truth of Clonus' purpose, a callous purpose fueled by wealth and fear.

In a forbidden room, Richard sees the cavernous operations area filled with the frozen bodies of all the friends he ever knew—each stored in great number to serve as replacement parts for their living counterparts.

All of them: Richard, Lena, and all the Clonus patients are just mirrors of wealthy customers who seek an unlimited source of life!

send in the clones

Richard runs. And runs. And runs!

Through the sunken depths of the Clonus cellars.

Across the coarse, barren terrain of Clonus land.

Finally he breaks through to the outside world and a reality he never even imagined!

For Richard, our world is as alien as another planet. The cities, the cars, the weapons, the intrigue is almost too much for him to take. Even initial allies are of no help. Clonus is big . . . to big for anyone—or anything—to fight.

One after another, people with whom Richard comes into contact die, until he meets his counterpart face to face.

Unable to kill "himself," the human twin of the clone promises to help. But in the very heart of Clonus lies treachery.

The Clonus Conspiracy involves Richard's counterpart with his brother, a politician running for the office of President of the United States. And from that high office the line of human and clone is forever blurred. The United States' power is soon to be the power of Clonus.

Nothing is as it seems. Richard learns that when he meets the President's clone and learns that his beloved Lena is in danger. Realizing that even the Clonus complex is less dangerous than the strange place we call reality, Richard returns.

There, he finds the only truth is death.

The movie ends as it began.

With Clonus.

All knowing.

Triumphant.

TYRANNOSAURUS WRECKS

THE KING OF THE DINOSAURS IN REAL LIFE & REEL LIFE

FOR THE PAST half hour of the prehistoric monster movie we have been watching, we have seen the main characters organize their daring expedition into the wild jungles of South America and take a plane or boat to their destination. The party consists of one athletic, good-looking American male, one beautiful blond, one doddering old gentleman paleontologist and your choice of a pilot, ship's captain or hunter. They have come to investigate tales of strange prehistoric monsters & cavemen, hoping to become famous thru a motion picture documentation.

The possibility of capturing a dinosaur to take back to show the world has also entered their minds.

So far in the movie the group has encountered such perils as a jungle river swollen in a raging flood, poisonous snakes dropping down on them from the treetops, jungle cats terrorizing their camp at night and harassment from cavemen.

But now, as they approach a clearing in the lush, noisy jungle and admire a scenic mountain view, they hear a deafening roar and the chattering monkeys fall silent. Then there is a dull thumping of huge feet which shakes the earth and, emerging from a tangle of trampled trees is the real star of the film—The mighty and terrifying Tyrannosaurus rex!

dinos' duet

The beautiful blond emits a desperate scream and the incredible, building-sized beast turns his toothy head to see the explorers.

Then, with a *hiss*, he charges!

Bullets shower his head but do nothing but anger him. It looks like our heroes are done for as the monster approaches with wide gaping jaws.

But, by Providence, another dinosaur suddenly enters the scene. It is a great, horned Triceratops. He bellows a challenge and the Tyrannosaurus & Triceratops immediately engage in bloody battle. The explorers escape and plan a way to kill or capture the great scaly, two-legged devil with lashing tail & eyes of fire.

This is the formula for the type of dinosaur film we are all familiar with. And no prehistoric thriller seems complete to many fans without an appearance by the King of the Dinosaurs, *Tyrannosaurus rex*, perhaps the most famous of all dinosaurs.

Brontosaurus, another popular personality of dinosaur days, was much bigger but much milder. However, there is no mistaking Tyrex for a peaceful plant-eater and that goes likewise for his smaller but equally deadly relatives such as Allosaurus & Cerato-

Tyrannosaur dentures being inspected by a venturesome tyke on set of THE LAND UNKNOWN (1957).

Irwin Allen (left) has discussion about Ceratosaurus with model-maker on set of THE ANIMAL WORLD (1955).

saurus, which have also graced many films with their charming ways.

dino discovery

Tyrannosaurus rex, the "king tyrant reptile," was discovered in Montana back in 1902 by the famous paleontologist Barnum Brown of the American Museum & his dinosaur-hunting digging crew. Dr. Brown's first sight of the fossil was its 6-foot long skull entombed in a sandstone cliff. As he & his assistants worked to free it, they uncovered more & more of the skeleton and after 3 years of careful excavation the complete skeleton was unearthed. The scientists were amazed at the monster's size—47 feet long & 18 feet tall - tall enough to peer into the upstairs bedroom windows of a 2-story house!

T. rex was the largest meat-eater which had ever walked dry land. It could well have been invented by a horror-story writer for it was unsurpassed in its natural killing equipment. Its massive head possessed 4-foot-long jaws armed with about 40 slightly curved 6"-long teeth. Each tooth was serrated at the edges like a steak knife. The saurian had tiny forearms, of little use except in helping to raise its body from a resting position. But its hind legs were heavy & strong, with 9" talons on the toes, used to rend the flesh of its prey. The body was massive & deep and a long tail balanced the beast as it chased its food, which was probably duck-billed dinosaurs & an occasional horned or armored dinosaur.

The stuff of nightmares? Surely. Judging by his many film appearances, Tyrex is as popular a monster as the Werewolf or the Vampire. However, he is in many ways more interesting than such mythical creatures for *he actually lived.*

But the beast was, in real life, not an evil devil-beast but a dim-witted, energetic killing-machine. It was ruled almost entirely by instinct and killed large numbers of animals to satisfy its hunger. But it probably kept a respectful distance between itself & other Tyrannosaurs except when seeking mates.

dino #1

The dinosaur's skeleton was put on display in the American Museum in 1909 and quickly caught the imagination of the public. However, it was not the first meat-eating dinosaur to appear in films. It was a Ceratosaurus, a smaller, horned cousin, which in 1912 appeared in the D. W. Griffith film MAN'S GENESIS, doing battle with our ancestors, who were in real life fairly safe from him by a margin of a hundred million years. This dino was a life-sized prop moved thru the scenes with the players.

Dinosaurs had first appeared on film with Windsor McCay's famous cartoon short of 1909, *Gertie the Dinosaur*, who was a friendly Brontosaurus. But dinosaurs were not to have their day until the talents of Willis O'Brien breathed life into them with puppet animation. In 1917 "O'bie" produced a comedy short called *The Dinosaur & the Missing Link*, which depicted the pratfalls of a Brontosaurus & an apeman From then on it was bigger & better things with the establishment of O'Brien's own company, Mannikin Films.

After a series of comical cavemen shorts, O'Brien created the models & settings for a 15-minute film called *The Ghost of Slumber Mountain*, which featured an Allosaurus, Brontosaurus, Triceratops & a giant flightless bird, Diatryma, all realistically restored, with Barnum Brown as consultant.

Preproduction drawing showing the Tyrex-Stegosaurus battle from Walt Disney's FANTASIA.

doyle's dinos

THE LOST WORLD, made in 1925 for First National Pictures, amazed everyone with its lifelike stop-motion dinosaurs & flying reptiles, which were made this time by O'Brien's assistant, Marcel Delgado. He created the 49 models using rubber-encased metal skeletons. Before THE LOST WORLD, O'Brien had built his models from jointed wooden skeletons covered with clay, which could melt under studio lights.

THE LOST WORLD was a hit with audiences & critics alike. In this epoch-making picture, explorers of a South American plateau encountered an enormous variety of beasts, including Tyrannosaurs, Brontosaurs, Stegosaurs, Trachodons & Pterodactyls. For the firstime animated models appeared in the same frames as the live actors.

lost creation

O'Brien began work at RKO Radio Pictures in 1930 with plans for a film called CREATION, which was to be similar to THE LOST WORLD, this time with the animals found on an island which rises from the sea. Delgado built many models for the film but its production was halted in 1931 and a new film began, using the dinosaurs. Its working title was THE EIGHTH WONDER and it would later become the most popular prehistoric animal picture ever made: KING KONG.

battle of the century

In KONG the world saw one of the most remarkable & gripping of all film sequences: the battle of

The late beloved Marcel Delgado's model dinosaur [illegible] NOSAURUS.

Kong & a Tyrannosaurus, with Ann Darrow (Fay Wray) as the prize to the victor. The 40" long combatants looked 40 feet long when photographed using a new rear projection process invented by the Kong technicians.

We all know what happened to Ty when he tried to make a snack out of Kong's baby doll friend. The dino model was, and still is, the most detailed & startlingly realistic Tyrannosaurus ever seen on the screen. Even the Technicolor Tyrannosaurus of later years could not compare to the gnashing, thrashing black & white giant which fought the world's most famous ape.

Tyrannosaurus did not appear in SON OF KONG but as Styracosaurus, Cave Bear, dragon & sea monster did make their debut in the 1933 sequel.

disney dinos

No prehistoric pictures are known to have been produced between 1933 & 1939. In that year the Walt Disney studios released their animated movie milestone FANTASIA. Its famed *Rite of Spring* sequence was highlighted by a depiction of life in the Mesozoic and Ty was on hand to attack a Stegosaurus. The animals were realistically rendered but the film's global catastrophe, which it used to put an end to the dinosaurs, does not agree with modern geological theories.

leaping lizards

ONE MILLION B.C. was released the following year by United Artists. A remake of MAN'S GENESIS, it starred Carole Landis & Victor Mature and featured Lon Chaney Jr. This tale of an imaginary bygone age in which cavemen had to contend with dinosaurs lost most of its impact by substituting live lizards for the mighty ancient beasts But there is one moving scene in which Mature rescues a little girl from a baby Tyrannosaurus, played by a man in a suit.

In 1948, T. rex was back in UNKNOWN ISLAND, which had a good script & good actors but was ruined by the use of rubbery dino suits & mechanical props. In this film, the Tyrant King did little more than shift his weight from one foot to another.

And roar a lot.

THE LOST CONTINENT premiered in 1951 and introduced Caesar Romero & Acquanetta to various animated dinosaurs, including good old Tyrannosaurus, on an island which supposedly had preserved its prehistoric life by means of natural deposits of uranium.

the found world

The public had to wait until 1955 to see our friend again in a segment of Warner Brothers' docudrama THE ANIMAL WORLD. This time Ty & his cousin Ceratosaurus pursued their prey in their real-life environments of the Mesozoic era with the help of Willis O'Brien & Ray Harryhausen.

tyrex mex

In 1956 THE BEAST OF HOLLOW MOUNTAIN scared the sombreroes off Mexican ranchers and de-

Japan's Tyrannosaurus look-alike, GODZILLA, is given some tips on how to destroy a building. Instructing him is special effects genius Eiji Tsuburaya. In the background, technicians help an actor into the costume of Godzilla's foe Angilas.

Above, Ray Harryhausen's pre-production drawing of the cowboys roping Gwangi.

voured many cattle before it got bold enough to threaten Patricia Medina, thus incurring the wrath of Guy Madison, who lured it into a conveniently-located quicksand trap. The Beast was a Tyrannosaurus with rather robust forelimbs. Marcel Delgado had originally built the model to portray "Gwangi" in a 1940s film of that name but the movie was never completed. THE BEAST OF HOLLOW MOUNTAIN was the first animonster movie to be made in color.

the 50s-60s rexies

The author will not discuss Tyrannosaurus in conjunction with the army of radioactive reptilian monstrosities that paraded across movie screens in the 50s except to mention the influence that the King of the Dinosaurs may have had on the physical appearance of Toho's King of the Monsters, *Godzilla*.

The last 50s dinosaur film, THE LAND UNKNOWN (1957), featured men in Tyrannosaurus suits fighting explorers of a strange pocket of tropical vegetation in the Antarctic.

DINOSAURUS, made in 1960, was a feeble vehicle for Tyrannosaurus' talents. In this one, the stop-motion beast, revived by lightning, battled a similarly revitalized Brontosaurus. He then killed a busload of people before being knocked off a cliff by a derrick operated by the film's hero.

20th century-rex

THE LOST WORLD was remade by 20th Century-Fox in 1960, but Tyrannosaurus or anything resembling a dinosaur was sadly absent from this tale of giant iguanas & monitor lizards discovered in a remote region of South America.

toho-saurus

After Toho's 1962 production of KING KONG VS. GODZILLA a sequel, KING KONG ESCAPES, was released in 1967, and depicted 2 monsters fighting over a beautiful girl. A man in a Tyrannosaur suit battled a man in a King Kong suit in a sad imitation of the original 1933 battle. Audiences saw a similar scene in THE MIGHTY GORGA (1970), a no-budget ape-ic.

ly-ray-saurus

Harryhausen came to the rescue of dinosaur fans with ONE MILLION YEARS B.C. in 1966. A remake of the 1940 film, it featured a multitude of creatures, including a giant sea turtle & a Triceratops. Once again, a young Tyrannosaur threatened a cave child. But this time it was a lively animated model, putting in a good performance as it fought Tumak the caveman (John Richardson), who impaled it with a spear.

The Great Ray returned the reptiles to life again in VALLEY OF GWANGI, a 1968 version of O'Brien's uncompleted film. The new Gwangi, like the original beast, was a Tyrannosaurus dwelling in a lost valley in the American West. It was unknown to the world at large until rodeo cowboys entered the valley and captured it, bringing it to civilization against the warnings of an old Gypsy woman. Her prophecy was realized when the beast broke loose, killing an elephant & many people. It was finally cornered in a

A Duo of Tyrexes (this time men in suits) in UNKNOWN ISLAND, 1948. The island was better left unfound.

church, which was set afire, destroying the dinosaur. One might see religious undertones in this scene, suggesting the evil monster destroyed by the powers of good. But in actuality the rodeo showmen were the real villains since they were to blame for the death & destruction Gwangi caused, just as Carl Denham was to blame for the applesauce King Kong made of the Big Apple (New York City).

slovakian sauriams

Czechoslovakia surprised us with an exciting story of time travel in JOURNEY TO THE BEGINNING OF TIME in 1967. A group of boys floated a raft down a river and into the currents of time and witnessed various prehistoric animals fighting for survival.

dan-o-saurs

WHEN DINOSAURS RULED THE EARTH, a sequel to ONE MILLION YEARS B.C., premiered in 1970 and featured the superb animation of Jim Danforth. T.rex was, oddly enough, missing from the film but a nice assortment of other monsters, real & imaginary, kept things hopping . . . also lumbering, flopping, swimming, flying, trampling & terrifying.

burroughs . . . boone . . . kidvid

Prehistoric monster movies were then scarce until 1975 and Amicus Films' THE LAND THAT TIME FORGOT, based on the novel by Edgar Rice Burroughs. The Tyrannosaurs & Ceratosaurs in this one as well as its sequel THE PEOPLE THAT TIME FORGOT were slow-moving props moved about by wires.

In 1978 Richard Boone was seen fanatically pursuing a man in a rubbery Tyrannosaurus suit in the Japanese-made telefilm *The Last Dinosaur*.

A Saturday morning children's television program THE LAND OF THE LOST premiered in 1973 and was helped a great deal by good model animation under the direction of Gene Warren of Excelsior Animated Moving Pictures. The show included in its menagerie of dinosaurs a Tyrannosaur named Grumpy and Alice, an Allosaurus. Alice was permitted an occasional rush toward the show's 3 heroes, who always escaped without harm. But Grumpy was a reluctant hunter. Each week when he slowly chased the main characters, he would come within inches of capturing them and suddenly pause, puzzling over whether to eat them or not. Naturally, his prey escaped him. Of course we know it would never do for the beast to hurt a person on a children's program but if the Tyrex clan were as delicate as Grumpy they would have become extinct a lot sooner than they did!

This brings us to a discussion of the 2 widely different ways in which a Tyrannosaur's behavior is depicted in films. On the one hand he is slow, hesitant & clumsy, expending his energy roaring instead of attacking. See THE LAND THAT TIME FORGOT & others for this type of beast.

Conversely, the tyrant king is often shown as a rapacious, highly-charged monster. This creature readily overtakes & kills his victim but never seems to be interested in eating it, choosing instead to immediately attack something or someone else. Such a dinosaur is shown in VALLEY OF GWANGI & other films.

the real rex

The author would prefer to think of the real Tyrannosaurus rex as a mixture of the 2: clumsy because of his vast bulk yet still able to cover a lot of ground in a single stride, eagerly pursuing & devouring his chosen prey. He was an important part of the Mesozoic environment, helping to keep the big herds of plant-eating dinosaurs healthy by culling out the weak & sick animals and keeping their populations at a suitable level. The beast himself is not thought to have been a very common creature in his day tho fossils of the species have been found in both North America & Asia.

Tyrannosaurus was no doubt a terrifying yet magnificent creature. But don't get me wrong: I certainly would not want to meet one in a dark jungle, looking hungrily at *me*! It is better to keep him on the movie screen where he belongs. The talents of master animators such as Harryhausen & Danforth can bring him to "life" after his 65 million year sleep. In films he can amaze & thrill people as he never could in life because man would not appear on Earth until many millions of years after his extinction.

We can be sure that as long as prehistoric animal films are made our favorite meat-eater Tyrannosaurus will be a big star in them. More meat-eating dinosaurs have been discovered since, like the 40-foot-long, sailbacked Spinosaurus, not to be confused with the 10-foot-long Dimetrodon belonging to a different reptile group. Scientists have also recently unearthed a man-sized dinosaur named Deinonychus, which sported horribly huge curved claws on front & hind legs. I would like to see one on the silver screen some day too. Wouldn't you?

In the meantime, pardon me while I go watch Tyrex vs. Kong in the fight to the finish—for the 50th time.

END

An Allosaurus sinks his saw-toothed teeth into a Trachodon in the immortal classic THE LOST WORLD.

RARE TREATS!

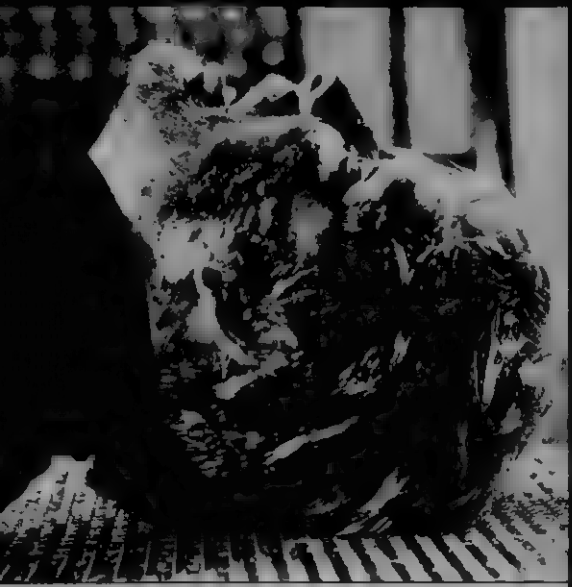
choice morsels

[illegible] YEARS [illegible] we haven't yet begun to scratch the surface of all the Rare Treats among the 100,000 and more stills in our files! Here are a few you probably haven't seen before.

THE DAY THE EARTH STOOD STILL in 1951, the late Michael Rennie emerging from his silver space center. (Why is Rennie--alias Klaatu--surrounded by jagged lines. This is a frame blowup from the theatrical "coming attractions" trailer, and the lines represent a dramatic cut from a TV studio to Klaatu's appearance.)

LADY FRANKENSTEIN, 1973, where Dr. Frankenstein's monster turns on him, the scientist's daughter puts the brain of her deformed servant into a new body, leaving the two monsters to fight.

No One Sleeps when the phantom creeps in the Bela Lugosi serial of 1939 (Universal).



PROJECT X, 1967. A scientifilm by the late William Castle which for some reason didn't receive much play.

Nina Bara (Alive and Well in Hollywood) shows how she climbed the ladder to Success in the pioneering TV interplanetary series Space Patrol.

"It was the last straw," this Ske Alien says, "when they asked to see my I.D. card at Mos Eisley's Cantina."

Paging Janet Ann Gallow! You were 4 years old when you posed for this picture alongside Lon Chaney Jr., who stood 6'9" and weighed 224 lbs. costumed as the Monster in GHOST OF FRANKENSTEIN, 1941. We'd like to [illegible]

LORD of the RINGS SCULPTURE BANKS

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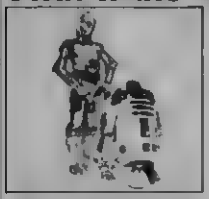
LORD OF THE RINGS BANKS Classic, colorful, fully detailed character banks feature the villains and heroes of "The Lord of the Rings," meticulously sculpted in durable vinyl and realistically painted. Brave Frodo, loyal Sam, wise Gandalf, heroic Aragorn, tormented Gollum and the fearsome Ringwraith stand from 9-1/2" to 13" tall. Their poses are characteristically lifelike and their costuming is realistically molded and colored to perfectly reflect those of the film's characters. These banks are certain to become Tolkien collector's classics.

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

STAR WARS BEACH TOWELS



TWO ROBOTS BEACH TOWEL Rest easy at the beach with C-3PO and R2-D2. Robot figures printed in full color on 100% cotton velour background. Towel hemmed and measures 31"x60" #26052/$6 00

[illegible] fabulous 100% cotton 31"x60" hemmed beach towel sports Darth Vader's image surrounded by attacking tie fighters and Star Wars logo. Full color. #26062/$6 00

NEW! NEW! NEW! STAR WARS GOODIES!

STAR WARS TOOTH-BRUSH

Faces of Luke Leia Han Solo R2 D2 C-3PO [illegible] Vader Obi-Wan Ken- [illegible] ammended up & down brush action makes it a winner in the war against tooth-decay 2 "C" batteries power this mechanical marvel 2 brightly colored replacement brushes put you ahead of the game Watch the moving parts move in the transparent handle A robot-tooth brush a Star Warrior s dream #26070/$6 50

STAR WARS IRON-ONS

JAWAS IRON-ON Here they are! The most mysterious tribe in the Empire The scavanger race that [illegible]tured R2D2 and C3PO in full sinister color #26126/$1.00

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CHEWBACCA [illegible] Chewie in all his hairy glory stands out in this full [illegible] iron-on. Has golden hair, fangs, pug nose & black eyes! #26125/$1 00

STAR WARS SLEEPING BAG

Get out under the stars and into Star Wars with this new synthetic fiber filled sleeping bag! Unzips into a colorful, reversible 68"x69" comforter Washable and has vinyl tote! #26050/$27 95

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Dream of galaxies long ago and far, far away on this colorful blue, white and gold, washable percale pillowcase which features dramatic scenes with Luke, See Threepio, Artoo-Detoo, Princess Leia, Chewbacca and Darth Vader! There is one pillowcase per package and they fit any normal size pillow superbly! #26049/$3 50

STAR WARS CANTINA POSTER

[illegible] Gigantic 28"x20" full color poster of that star alien jazz band—the Xalkond 5! Fresh from an unlimited engagement in theaters around the universe, not to mention the Mos Eisley Cantina, these interstellar pips are playing to their alien friends which include the Hammerhead, a Walrus Man, a Greedo & many, many more. The stars have come out to play at last! #29013/$2.00

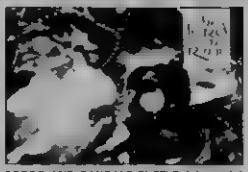
STAR WARS BLANKET

Let the force blanket you with warmth! New, colorful, acrylic blanket features all your favorite Star Wars characters such as Luke, Leia; all your robot heroes (See Threepio and Artoo-Detoo), Han Solo, Darth Vader X-Wing and T.I.E. fighters, the Death Star and the Star Wars logo! Vivid blues, golds, and whites create an action packed, star strewn blanket that is washable, colorfast, durable and easy to care for! No Star Wars room is complete without this terrific blanket! #26051/$11 75

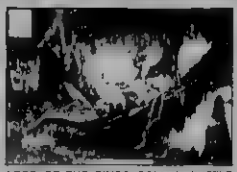
To order any of these items, [illegible] for convenient RUSH ORDER FORM

NEW LORD of the RINGS GAMES, PUZZLES, RECORD and BUTTONS

LORD OF THE RINGS COMBAT GAME Fight the War of the Rings with this exciting game of strategy which pits the Fellowship of the Ring against Sauron's minions Has 40 main characters, 400 combat forces, 112 events and a 33' x34' full color playing map of Middle-earth! #26099/$16.00



FRODO AND GANDALF PUZZLE A beautiful acrylic painting of Gandalf and Frodo has become an enormous 27"x20" puzzle with well over a thousand pieces All brilliant colors and devious shapes! #24227/$8 95



LORD OF THE RINGS GOLLUM PUZZLE This gigantic 27"x20" puzzle is an actual still from the movie. Contains over a thousand pieces of Frodo and Sam following Gollum in the Dead Marches! #24228/$8 95

LORD OF THE RINGS 2 RECORD SET Selections from the original motion picture soundtrack of the brilliant music composed and directed by Rosenaman #2399/$13 98

BUTTONS

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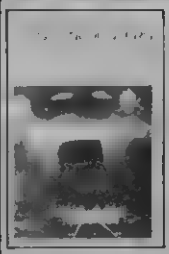
EXTRATERRESTRIAL BENDABLE FIGURE

CLOSE ENCOUNTERS of the THIRD KIND EXTRATERRESTRIAL BENDABLE FIGURE We are not alone! At least, not any more The extraterrestrial from the film is here! Approximately 7" tall from toe to head his flesh-toned face smiles hi! #26080 $2 00

POSTER and PEN SET

CLOSE ENCOUNTERS of the THIRD KIND POSTER PEN SET Now recreate Close Encounters most colorful film yet, with a Poster Pen Set 7 vivid non-toxic pens, a 16"x22" poster board and instructions plus a bonus FULL COLOR POSTER are in this kit #24202/$4 50

CLOSER ENCOUNTERS with CLOSE ENCOUNTERS of the THIRD KIND!



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CLOSE ENCOUNTERS of the THIRD KIND GALACTIC GAMES PAPERBACK 24 crosswords acrostics codes and more based on the film plus 24 movie photographs #21309/95c

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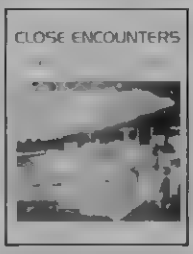

CLOSE ENCOUNTERS OF THE THIRD KIND COLORING BOOK Story of the movie retold in black and white illustrations for you to color 64 pages, a large size 8 x10½ paperback format #21312/$1 25

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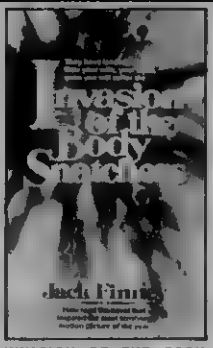

INVASION OF THE BODY SNATCHERS Jack Finney's classic is one of the most chilling and horrifying S.F. books ever written! Aliens land in California and begin to take over humans one by one. Can the pods take over the world? The movie was voted the best American movie of 1978! #21333/$1.95

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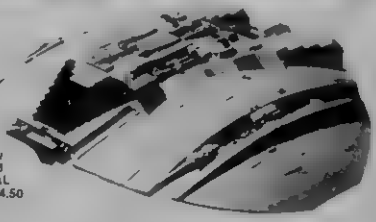
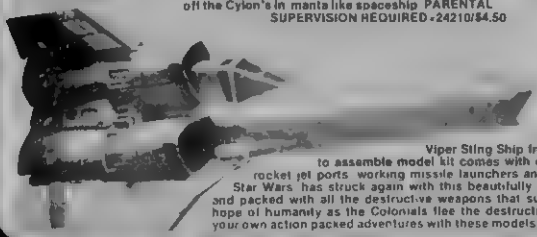
The Battlestar Galactica the flag ship of the fleet, the last flying fortress of mankind fleeing the Cylon tyranny, is reproduced in minute & loving detail in this gigantic 21¼" model This easy to assemble kit comes with a display base and decals This Battlestar is the computer crafted creation of John Dykstra of Star Wars fame! A super addition to any astronaut's collection! #24235/ $7.95

GALACTICA KITS

CYLON RAIDER



Cylon raider model kit from the hit movie Battlestar Galactica! This easy to assemble model kit comes with display base, decals, is 11" long, has ray guns, solar energy panels, access hatches, stabilizers and working missile launchers for action packed adventures! The T V series that has the nation agog with the most advanced special effects on the airwaves is brought home to you in these dazzlingly detailed kits! Now you can follow the adventures of Adama, Starbuck and all the rest as they fend off the Cylon's in mantalike spaceship PARENTAL SUPERVISION REQUIRED #24210/$4.50



COLONIAL VIPER

Viper Sting Ship from the Colonial Fleet of the Battlestar Galactica This easy to assemble model kit comes with display base, decals, complex stabilizers, a control center rocket jet ports working missile launchers and is 11 long! John Dykstra the special effects wizard of Star Wars has struck again with this beautifully detailed death dealing dreadnought! Sleek fleet powerful and packed with all the destructive weapons that super science can think of, the Viper Sting ship is the last hope of humanity as the Colonials flee the destruction of their home planets and the dreaded Cylons! Create your own action packed adventures with these models! PARENTAL SUPERVISION REQUIRED #24209/$4.50

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STAR WARS

LUKE SKYWALKER

Luke Skywalker Action Figure. A hero to rebel worlds all through the galaxy, he comes charging across the stormies to do battle for the comely Princess Leia and to save her from the evil machinations of Lord Darth Vader! Darth Vader got away in the battle of the Death Star, but what does he have in store for our hero? Luke stands 3¾" in this version with extendible light saber to give Darth a nasty turn! #24192/$2.95

OBI-WAN KENOBI

Obi Wan Kenobi Action Figure. Luke's mentor, Master of the Force, last of the Jedi Knights, Obi-Wan emerges from retirement on Tatooine to help the rebels fight the evil Empire. Obi-Wan comes with removable cape, retractable light saber. Obi-Wan Kenobi stands 3¾" tall, ready to battle with Darth Vader! #24196/$2.95

ACTION FIGURES

For Action Packed Adventures

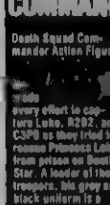
SAND PEOPLE

Sand People Action Figure. Grand Tusken Raiders pounce on Luke and his new friends. A very secretive, little known people. No one knows if they're human! They exist on the fringes of Empire as a scavenger race and are not registered on any imperial census! Have Sadorf-II stick, are 3¾" high, with movable arms, legs, and neck, and have a detachable cape. #24206/$2.95

DARTH VADER

Darth Vader Action Figure. The dark lord [illegible] glory. This 4¼" replica of the prince of the outer darkness comes with retractable laser saber, removable cape, movable arms, legs, and neck. The minion of the emperor, he escaped destruction in the climactic battle of the Death Star. Can good some of it? #24198/$2.95

DEATH SQUAD COMMANDER



Death Squad Commander Action Figure. [illegible] every effort to capture Luke, R2D2, and C3PO as they tried to rescue Princess Leia from prison on Death Star. A leader of the troopers, his grey and black uniform is a symbol of his authority. This 3¾" figure has movable arms, legs and neck. He also carries a deadly laser rifle which will punch holes thru metal! #24204/$2.95

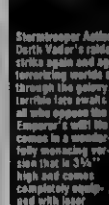
PRINCESS LEIA

Princess Leia Organa Action Figure. Heroine of Star Wars who led forces against star governments awash with corruption and repression, tried to escape Death Star and succeeded with a little help from her friends! What secrets does she possess? Leia comes in a regal detachable white cape & a deadly laser pistol. She is 3¾" tall and has movable arms and legs. Her neck moves! She is a true princess! #24194/$2.95

ARTOO DETOO

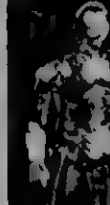
Artoo Detoo Action Figure. Star Wars dynamic droid sets out to deliver a secret message to Princess Leia. Wheeling his way thru thick and thin this 2¼" R2D2 comes with movable legs and a chrome head that clicks when it's turned! From the deserts of Tatooine to the depths of space, R2D2's will spurred the rebels to win! #24190/$2.95

STORMTROOPER



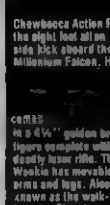
Stormtrooper Action Figure. Darth Vader's raiders strike again and again terrorizing worlds all through the galaxy. A terrible fate awaits all who oppose the Emperor's will! He comes in a wonderfully menacing version that is 3¾" high and comes completely equipped with laser rifle. Squads of stormtroopers scoured the galaxy in search of rebel-messages, but were foiled by intrepid R2D2 and Luke Skywalker. Beware! #24193/$2.95

SEE THREEPIO



See Threepio Action Figure. Protecting his way thru the star lanes, he tried keeping his golden body out of cosmic battles. Fate had other plans. He proved his courage again and again. This golden 3¾" figure comes with movable arms and legs. C3PO #24198/$2.95

CHEWBACCA



Chewbacca Action Figure is the eight feet all on side kick aboard the Millennium Falcon. He comes in a 4¼" golden brown figure complete with a deadly laser rifle. This Wookie has movable arms and legs. Also known as the walking rug, Chewbacca charmed half the galaxy with his cute and cuddly-deadly ways. He wouldn't harm a fly, only a stormtrooper! And what a fight it was! #24191/$2.95

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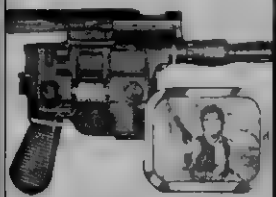
STAR WARS

NEW NEW NEW NEW STAR WARS PRODUCTS

STAR WARS LASER PISTOL

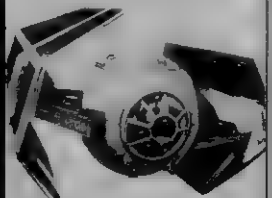


STAR WARS LASER PISTOL Han Solo's Laser Pistol replica which he used to fight off the Stormtroopers. Secret trigger activates a high or low speed laser sound! 2 "C" batteries not included! #26114/$9 75

STAR WARS LASER RIFLE

STAR WARS LASER RIFLE Laser replica with 3 position stock for different appearances! Secret button energizes sound & real laser look. Batteries not included! #26115/$15 25

DARTH VADER TIE FIGHTER



DARTH VADER TIE FIGHTER Large size model holds the 12 action figures. TIE fighter comes with pop-off solar panels, light up laser canon & laser sound! Batteries not included! #24224/$17.95

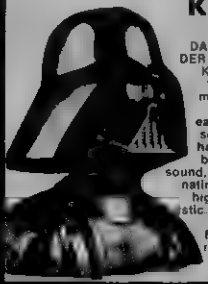
STAR WARS POSTER ART SET

STAR POSTER ART SET Two dramatic new posters of scenes of Star Wars best moments Set comes with six coloring pens and helpful coloring hints Let your mind go wild as you color all the famous Star Wars events from the Cantina to Interstellar dog fights! Star Wars lives on in these super large size posters 17 x 22" #26122/$4 75

DARTH VADER FIGURE

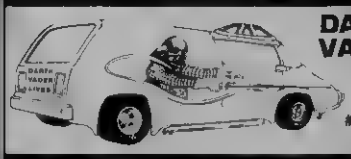
DARTH VADER FIGURE Darth Vader stalks menacingly in this easy to assemble model kit Darth's figure is 11½" tall and a movable arm grips a nasty 8¾" light saber that glows in the dark! This kit is highly detailed and molded in a shiney black plastic The authentic Star Wars model kit This is guaranteed to bring hours of pleas

DARTH VADER ACTION KIT



DARTH VADER ACTION KIT Large 10¾" kit molded in color is easy to assemble It has actual breathing sound, is illuminating and is highly realistic No paint needed Batteries required! #24212/ $11 95

DARTH VADER VAN KIT

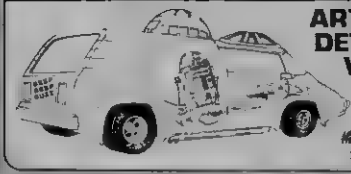


#24213/ [illegible]

STAR WARS SNAP TOGETHER VANS

STAR WARS SNAP TOGETHER VANS Now you can have one of the hottest and most exclusive Star Wars products anywhere! These easy to assemble Star Wars vans are completely molded in full color, so not a single drop of paint or glue is required! Just snap together! And, for the first time anywhere, they come with glow in the dark domes for exciting ghostly images of your favorite characters as they move in the dark! Darth Vader, Luke Skywalker and Artoo Detoo!

ARTOO-DETOO VAN KIT



#24215/ $2.25

LUKE SKYWALKER VAN KIT

#24214/ [illegible]

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STAR WARS

ELECTRONIC GAME COMPUTER AND RADIO CONTROLLED SAND CRAWLER

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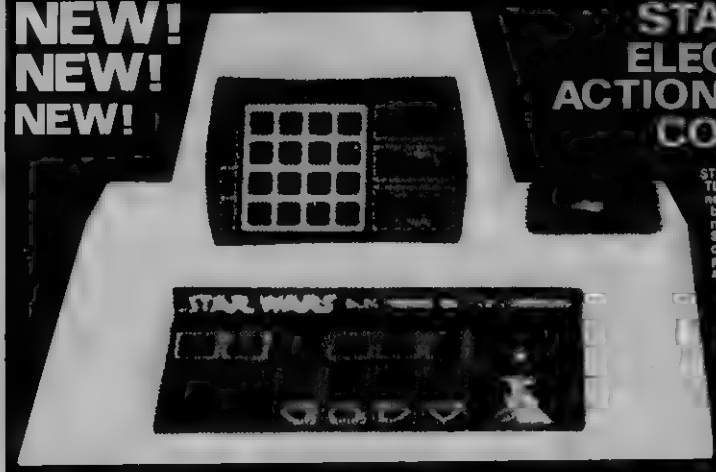
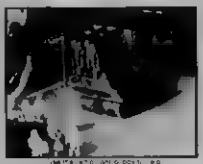
NEW!

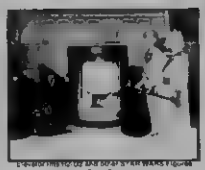


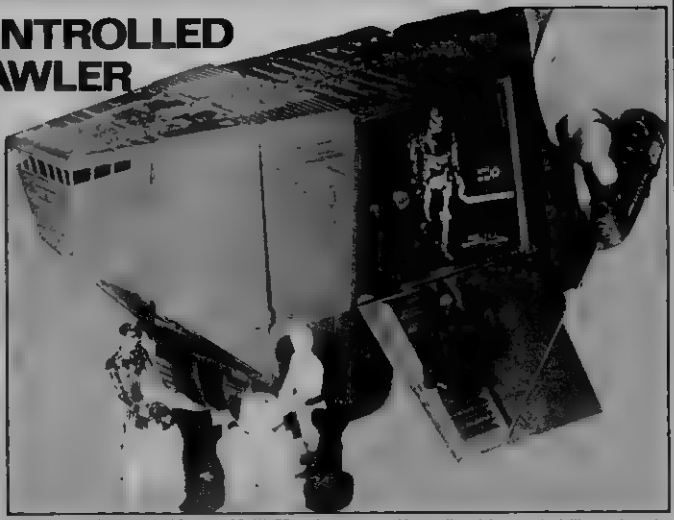
STAR WARS ELECTRONIC ACTION BATTLE COMPUTER

STAR WARS ELECTRONIC BATTLE COMMAND An exciting new intergalactic electronic combat game which allows you to simulate the battle actions from Star Wars. From the simple to the complex, from one to three players, this new electronic game allows for any level of play! Simulate interstellar dogfights, [illegible] hyperspace action such as the [illegible] ties of hyperspace that can [illegible] combat while play against your friends or the machine itself! Uses 6 AA batteries or a special adapter not included! #26197/$49.95

RADIO CONTROLLED SAND CRAWLER







RADIO CONTROLLED JAWAS SAND CRAWLER A genuine working replica of the giant tank like sand crawler the mysterious Jawas use to navigate Tatooine's deserts and seas. This 15" long behemoth on wheels is controlled by a two channel wireless radio that can operate as far away as 20 feet! The three working tread-like wheels permit the sand crawler to move in almost any direction. The roof hatch opens to reveal a detailed control room with enough footpegs for several Jawas. A large side panel opens to become a step ramp into the interior of the moving fortress with plenty of room inside for the transporting of any Star Wars action figure. On the under carriage of the crawler is a manual elevator for lifting salvaged droids into the interior! Use your sand crawler, molded in highly detailed and durable brown plastic, to escape the ravening hordes of Stormtroopers after R2-D2's secret message! Help Luke and Leia and Chewie and Han and all the other Star Wars action figure gang escape death! 2 nine volt batteries and 2 "D" batteries not included! #26196/$49.95

To order any of these items, please see last page of this magazine

STAR WARS

THE MOST EXCITING NEW MODELS AVAILABLE

NEW!

MILLENIUM FALCON

THE MILLENIUM FALCON Han Solo's deadly freighter-fighter is reproduced in all the incredible detail lavished on it by its creator John Dykstra. This enormous 18"x13" model has an illuminated detailed control room, movable laser turrets with full interior detail, illuminated rocket exhausts, hinged entrance hatch and ramp, retractable landing gear, movable radar antenna and the seated figures of Luke Skywalker, Han Solo and Chewbacca! Build this authentic Star Wars design spaceship. 2"C" batteries not included and assembly is required! #24238/$14.98

IMPERIAL TROOP TRANSPORTER

IMPERIAL TROOP TRANSPORTER The electronic "hover-craft" troop transporter of the Imperial Stormtroopers is ready to swoop down on unsuspecting Rebel and Alliance bases! This transporter carries 11 action figures, has 6 special electronic sounds that simulate the real sounds from Star Wars such as the laser, engine and battle noises plus the voices of C-3PO, Stormtroopers and R2-D2's beeps! Each sound is activated by its own button. The front hatch opens to reveal a detailed control area with seats for 2 troopers. The manual laser gun and the rotating radar dish work in tandem. 8 side compartments hold captured prisoners and a rear compartment imprisons droids. This model comes with two prisoner immobilization units that fit on the heads of action figures so they can be brainwashed by the Empire! This highly detailed kit is molded in high impact gray and red plastic! Order Now! Action figures not included. Uses one "C" battery, not included. Assembly required! #28196/$21.90

NEW!

MILLENIUM FALCON

OPEN-UP MODEL

MILLENIUM FALCON SPACESHIP This big, sophisticated, "open up" model of Han Solo's famous Millenium Falcon is a gigantic model that's a whopping 17"x6"x23"! Pushbutton activates the "battle alert" siren when enemy TIE fighters are in the area. Cockpit has a flip open canopy with seats for Han Solo and Chewbacca. The radar dish manually swivels 360°. This enormous model has retractable landing gear, a folding entrance ramp. Rear deck panel lifts to give access to the rear cabin where table and chairs are ready for a game of space chess. The cabin floor lifts away to reveal a secret compartment to hide the action figures from searches by the Imperial Stormtroopers. Fit your action figure into the command chair below the laser canon which clicks as it follows enemy craft. The Millenium Falcon has all the detail of the original ship. Action figures are sold separately. 2"AA" batteries not included.assembly required!/28194/$37.90

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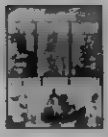

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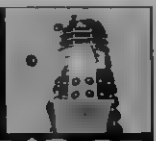

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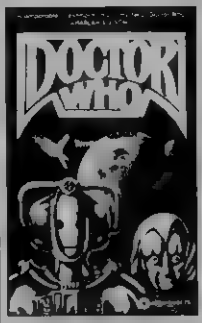

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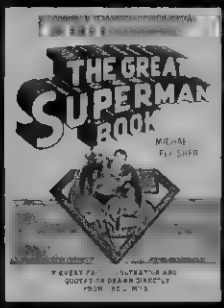
SUPERMAN

A Collection of Records & Books



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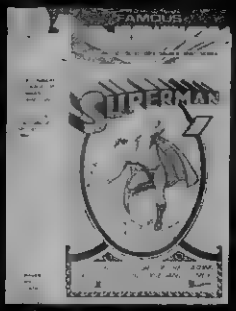

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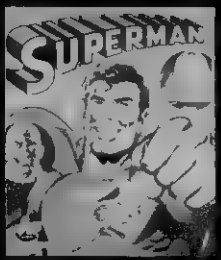

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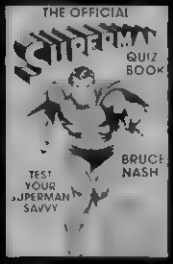

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READ THE BOOKS! LISTEN TO THE RECORDS! THE GREATEST ACTION-FILM EVER MADE SUPERMAN THE WORLD'S #1 SUPERHERO

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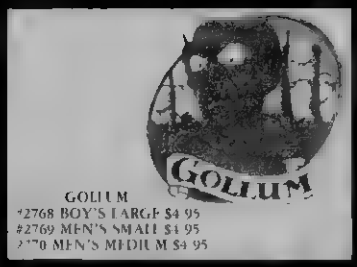

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THE HORRORWORLD REPORTER

TREK TALK

*In an exclusive interview, STAR TREK star Walter Koenig reports, " I have seen portions of the film and the stuff looks very good." He was at the studio to do some post-production dubbing, and says that everyone is very excited with the picture. Director Robert Wise added that the film will "not be like STAR WARS" in the sense that there are no space battles (although a few Klingon ships are destroyed early on) in the STAR WARS or BATTLESTAR GALACTICA tradition. He describes the special effects as more abstract, ala 2001: A SPACE ODYSSEY.

*Two STAR TREK stars who aren't warming their chairs are William Shatner and DeForest Kelley. Both have hit the lucrative "endorsement" circuit, plugging various products. Most recently they appeared together in an ad for Robert Bruce shirts, looking far more down-to-earth than usual.

TRIESTE WINNERS!

The seventeenth annual presentation of the Gold and Silver Asteroid awards at July's Trieste (Italy) International Festival of Science Fiction Films honored a mixed bag of fantastic flicks. The top prize went to TEST PILOT PIRX (based on a story by Stanislaw Lem), the tale of a man and his robot and their trip to Saturn. The only U.S. entry was PLANET OF THE DINOSAURS (studio policy about foreign screenings kept out such films as ALIEN), although a few short subjects were screened and won jury prizes. PLUTONIUM, from West German, won the Silver Asteroid as Best TV Film. A display of artwork from sci-fi novels was a popular attraction, although a planned retrospective census of attendees was that the generally low quality of the films presented, compounded by the lack of personal appearances by directors and stars, made this one of the most boring festivals ever held in Trieste.

FLASH! ON FLASH

Actor Sam Jones, who has been in the business exactly ten months, has landed the coveted role of FLASH GORDON in the Dino de Laurentus film. It seems that Dino saw the young man when he appeared on the TV show THE DATING GAME. Based in England's Shepperton Studios, FLASH is also filming on huge sets built in an aircraft hangar a few miles from the studio. Shooting began on August 6 and will continue well into next year for a December 1980 release. The budget is said to be in the neighborhood of $25,000,000. That's the same amount of money spent by Dino to produce his superturkey remake of KING KONG; let's hope he does a better job on this film. Co-starring are Melody Anderson as Dale Arden, Max Von Sydow (of THE EXORCIST) as Ming the Merciless, Topol as Dr. Zarkov, Ornella Muti as Princess Aura, Timothy Dalton as Barin, and Brian Blessed as Vultan.

FX ARTIST HONORED

Peter Ellenshaw has become the first special effects artist to be honored with a solo gallery exhibition at The Museum of Modern Art. Featured in the exhibition "Peter Ellenshaw: Special Effects Artist" are conceptual drawings, matte paintings, stills, and film clips from his forty five year career. As well, there will be a sixteen weekend retrospective look at the films on which he worked.

Ellenshaw is currently production designer and director of special effects on THE BLACK HOLE, Walt Disney Productions' twenty million dollar space epic.

Ellenshaw began his career as a matte artist (paintings done on glass, in great detail, used to save the expense of building large sets or going on location to film mountains, forests, etc.) on such films as THINGS TO COME and THE THIEF OF BAGDAD. In 1953, Ellenshaw was brought to the United States from England by Walt Disney, and has contributed a great deal to many Disney films, including TWENTY THOUSAND LEAGUES UNDER THE SEA, DARBY O'GILL AND THE LITTLE PEOPLE, ISLAND AT THE TOP OF THE WORLD, and MARY POPPINS—for which he won an Academy Award.

MOVE OVER ALIEN

[illegible]

STAR WARS [illegible]

[illegible] MARTIN BROTHERS

[illegible] It's been a long time coming, but SUN VII will end the drive blues.

SF SPOOF

With LOVE AT FIRST BITE a huge hit, it was only a matter of time before someone undertook an (intentional) sf film comedy. At the moment, it appears as if LASER LADY will be the first to reach the silver screen. Written by Linda Lane, it is the story about a sci-fi lass of the 21st century. LASER LADY (produced by Si Litvinoff, who was the executive producer on A CLOCKWORK ORANGE and THE MAN WHO FELL TO EARTH) will reach our era in time for a December 1980 release.

SUPERWOMAN

SHOT DOWN!

A Federal district court judge in Los Angeles has told Tenaha-Timpson Releasing, Inc. that they may not show their X-rated film SUPERWOMAN until significant changes have been made. The decision was prompted by complaints first from D.C. Comics, and then from their parent company Warner Communications, the owners of Superman. In an exclusive interview, Richard Aldrich, the producer of SUPERWOMAN told The Horrorworld Reporter that he is blooping out references to the name Superwoman and is rotoscoping (frame-by-frame hand painting) out the "S" emblem which the judge felt infringed on the design of the Superman "S". Aldrich told us that D.C./Warner "had also demanded that the flying be taken out," but the judge ruled in favor of Aldrich on this count. The character's new name will be Ultrawoman.

ATTENTION: STAR WATCHERS!

If you live in Southern California, and want to see the stars come out—movie stars, that is—be at Plitt's Century Plaza Two theatre on December 20. That's the night Walt Disney Productions' THE BLACK HOLE has its gala premiere. The screening is a benefit for Cal Arts, the Disney-sponsored film school outside of Los Angeles. In addition to the stars and makers of the film, celebrities such as Jack Lemon, Helen Reddy, and the Disney family will be in attendance.

FANTASY FILM FEST

The following films will be presented at the twelfth edition of the Sitges (Spain) International Festival of Fantastic and Terror Cinema, which will be held from October 6 through 13: THE MURDERER (from West Germany), THIRST (Australia), VOYAGE AGAINST TIME (Czechoslovakia), THE ODD HOUSE (Hong Kong), FASCINATION (France), THE COMEBACK (England), LA CASA DALLE FINESTRE CHE RIDONO (Italy), THE TRUE LIFE OF DRACULA (Rumania), and from the United States, KILLER BEHIND THE MASK and THE INCREDIBLE MELTING MAN.

TWO SUPERMEN LOST IN TIME

Robert Redford, who turned down the role of SUPERMAN, and Christopher Reeve, who played the part of the Man from Krypton, are each starring in time travel tales. Redford's film is TIME AND AGAIN, about a man who travels backward and finds love in the 19th century; it's based on a novel by Jack Finney (author of INVASION OF THE BODY SNATCHERS). Reeve's film, SOMEWHERE IN TIME, co-stars him with Jane Seymour (of BATTLESTAR GALACTICA and SINBAD AND THE EYE OF THE TIGER) in a movie written by Richard Matheson from his own novel. Both are for release next year.

FRANKENCAR STALLS!

It might have been a cinematic gem, the next big cult film: FRANKENCAR. We first mentioned this movie in last issue's Horrorworld Reporter. Now it appears that FRANKENCAR has come to a dead halt. United Artists dropped it from their production schedule, citing increased labor costs as the reason. This rise would have inflated the budget from $2,500,000 to an even $3,000,000. A modest budget in either case, although higher than the average 'exploitation' feature. Producer Paul Bartel has said he will look elsewhere for funds to produce his human-brain-in-a-car film. With pictures like CEMETERY GIRLS and GRAVE DESIRES having raked in huge profits this past summer, there is little doubt but that he will succeed. Watch this space for word of Bartel's quest!

END

NEW WARRIOR'S BATTLE JACKET

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FANG MAIL

WANTED! More Readers Like

LARRY KNIGHT

MORE MINI-MISSIVES

I have been reading **FM** ever since I could stand on my own 6 legs and spin my first web. I have finally decided I want to go to college. — **STEVEN H. LITTRELL, Maumee, Ohio. (What — another Spider Robinson? We suggest you try Jack Webb University.)** I hope James Warren, WRMohalley, Kim McQuaite & the rest of the Warren Pub Co live from here to eternity — **CHARLES L.R. MAURINAC, Universiral City, Tex.** Shows so readily condemned because they appear as "spinoffs" of Star Trek should be applauded for their individual achievements in film production. — **KEN STUFFLEBEAN (no address).** I own a collection of 46 different Don Post masks & many horror movie posters & stills - **DAVID LADY ("deceased").** I saw over 100 horror films from the 70s. I will be a horror film actor in 1982. I will change my name to Hervey Holmes — **HARVEY HOLMES, Hicksville, NY.** I am only 12 years old but I became a monster fan at 3! — **LOWMAN COLB, Camden, SC** If this letter gets in **FM** I'll be in the best magazine ever made. — **LARRY PALMER, Forest Park, Ga** #156 was a terrific issue and it will stand out in my mind as one of the best of 156 — **SHAWN CATHCART (no address)** "ATTENTION, **GLENN RITCHIE OF NEW ZEALAND: Paul W. Callender's mother was born in New Zealand and Paul loves filmonsters & FM and would like you to write him and be his penpal. His address is 809 Holbrooke Ave., Wilmington, North Carolina 28403, USA** ** The day man no longer finds escape from reality via horror, sci-fi or fantasy is the day that "we belong dead!"—**GRIFF HEATH, Snow Hill, N.C.**

HIGH ON SCI-FI

I just can't understand it! People keep saying that sci fi warps the mind and sci fi is a "bad influence on our children" HOW WRONG! Our club, Central Florida Science Fiction, recently sponsored a trip taken by young handicapped children. They went to see BATTLESTAR GALACTICA at the movies! Even a young deaf boy enjoyed the show! If this is bad - being able to make a handicapped child smile— then I'll gladly be bad for the rest of my life **FM** changed my life. Sounds corny? Well, it's true! After I had just seen STAR WARS, I saw **FM** #140. It had an article on STAR WARS so I bought it. I liked it so much I have every issue since then, including several back issues. I also have the STAR WARS & CE3K special issues. Because of **FM** I've got involved in special effects, writing, drawing & collecting

DAVID WALLER
Orlando, Fla.

WANTED! More Readers Like

THOMAS ASHLEY

ALL TOGETHER: SHOUT IT NOW

How is the spirit of **FAMOUS MONSTERS** kept alive? It lives thru individualism, because **FM** is a magazine for special types of people. This living & breathing yet inanimate object has kept itself afloat for over 21 years but still there are scores of people unaware of its beauty. I know this fact all too well. Word of mouth travels only so fast & so far, therefore we must assemble all the mouths that are spreading the words and let them shout together. Keep this monstrously beautiful magazine alive forever; spread the word of its spirit **FAMOUS MONSTERS** FOREVER!

JOHN J. LONGMUIR
"Traveling in the world in the disguise of a mortal."

TALBOT'S NEPHEW

This was written to tell you of the famous celebrity that has recently subscribed to **FM**. This celebrity is me and I am the werewolf of Philadelphia. I've subscribed because I saw my uncle Larry Talbot in there. I have changed my name to protect me from mobs

THE WEREWOLF OF PHILADELPHIA
Gnome, Alaska

WANTED! More Readers Like

BILLY CASSELL

BRIEF BITS

I think I could write a book about what **FM** means to me but there's not enough paper on Earth. — **BRIAN YORK, Searcy, Ark.** I enjoy your Birthday section a lot — **DEAN EVENS, Vancouver, Canada.** Please don't stop the puns — **MIKE BARNUM, Central Point, Ore** **FM** is like the Bible to people like me — **RAUL TEJEIRO ROJAS, Montevideo, Uruguay.** More great articles like "Those Boodcurdling Beepix"! — **LEN CARROLL (no address)** Could you tell me how many horror & sci-fi films have been made over the years? My guess would be 1900. — **IAN McNEILL, Severna Park, Md. (Your guess would be off by over 20,000! according to Walt Lee's "Reference Guide to Fantastic Films". — FJA.)** Like the idea of having not only horror-monster films but science fiction & fantastic films too — **MAURICIO MERIGO, Mexico City, Mexico.** My favorite articles have been the MUMMY filmbook (#143-144), "The House in the Twilight Zone" (142-43) "Stitcher of Limbs" (146) LORD OF THE RINGS (151) & THE BLACK DEATH OF DRACULA (153). — **MARLA MIYASHIRO, Alameda, Calif** The best article in #153 was about Dave Prowse. — **GENE EDMISTEN, "Here in Calif"** More articles on Chaney, Lugosi & Karloff — **SHAWN MILLER, Lewisberry, Pa.** I know this letter will never be published. — **BILL SCHENK, Mesa, Ariz.**

DUMB NO MORE

I can still remember when I was 4 and my mother would give me a dollar and I'd go to our local drugstore and buy your magazine. I'd then run home and read it (really I just looked at it, I couldn't read then) Then somewhere along the way I began to lose interest and I didn't buy any anymore. And as I lost interest I also lost the magazines (ugh!) Well, that was 8 years ago and it was just a few days ago I walked into that same store I had some money with me and I noticed your mag on the shelf. I bought it and I'm sure glad I did, it was GREAT! I read it 3 times before I decided that all that was left were the ads (I read them next) I must say #154 was fabulous The Film News was fantastic and so was the Horror Show. Norman Aldron's Ads would be called "The Ultimate Article" A&C struck my funny bone and— Well, I could go on & on but I better not

As I said before, I began to lose interest Boy, at the age of 4 I was dumb.

DAVID TROIA
Pittsburg, Calif

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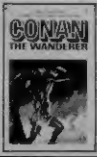

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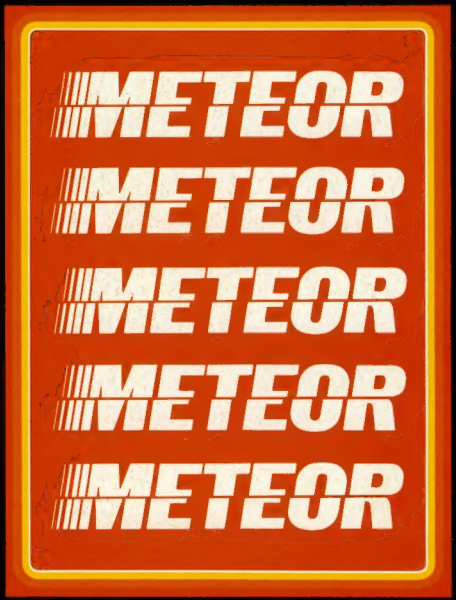

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